

VOLUME XLVIII

NUMBER 4

May 1951

---

# MODERN PHILOLOGY

---

*A Journal* devoted to research in  
Medieval and Modern Literature

*Wick*  
UNIVERSITY  
OF MICHIGAN

JUN 12 1951

PERIODICAL  
READING ROOM

---

THE UNIVERSITY of CHICAGO PRESS  
CHICAGO, ILLINOIS, U.S.A.

# MODERN PHILOLOGY

## EDITORS

RONALD S. CRANE, *Managing Editor*

GWIN J. KOLB, *Editorial Assistant*

TOM PETER CROSS  
JAMES R. HULBERT

WILLIAM A. NITZEE  
GEORGE T. NORTUP

ROBERT VIGNERON  
GEORGE WILLIAMSON

## ADVISORY BOARD

GERALD EADES BENTLEY  
WILLIAM A. CRAIGIE

GEORGE W. SHELBURN  
ARCHER TAYLOR

ERNEST H. WILKINS

VOL. XLVIII

CONTENTS FOR MAY 1951

No. 4

Prose Versions of <i>Floriant et Florete</i> . . . . .	Harry F. Williams	217
Othello: The Man of Judgment . . . . .	Samuel Kliger	221
Sur un Motif de la Littérature Romantique: le Héros Brandit un Cadavre Humain comme une Massue . . . . .	Marcel Françon	225
Victorian Bibliography for 1950 . . . . .	Austin Wright	229
Review Article . . . . .		263
The Pre-Romantic Novel in England (Henri Roddier)		
Book Reviews . . . . .		271
MARVIN T. HERRICK: <i>Comic theory in the sixteenth century</i> (Bernard Weinberg).—BERNARD WEINBERG: <i>Critical prefaces of the French Renaissance</i> (Henri M. Peyre).—J. MILTON FRENCH (ed.): <i>The life records of John Milton</i> : Vol. I, 1608-1639; Vol. II, 1639-1651 (Ernest Sirluck).—WILLIAM M. SALE, JR.: <i>Samuel Richardson: Master printer</i> (Austin Wright).—NORMAN CALLAN (ed.): <i>The collected poems of Christopher Smart</i> (Donald F. Bond).—ROBERT BRITAIN (ed.): <i>Poems by Christopher Smart</i> (Donald F. Bond).—E. K. BROWN: <i>Matthew Arnold: A study in conflict</i> (Geoffrey Tillotson).		
An Announcement . . . . .		281
Books Received . . . . .		283

*Modern Philology* is published quarterly in August, November, February, and May by the University of Chicago at the University of Chicago Press, 5750 Ellis Avenue, Chicago 37, Illinois. Subscriptions are by volume only. ¶The subscription price is \$6.00 per volume; the price of single copies is \$1.75. Orders for service of less than a full volume will be charged at the single-copy rate. ¶Postage is prepaid by the publishers on all orders from the United States and its possessions. No extra charge for countries in the Pan American Postal Union. ¶Postage is charged extra as follows: for Canada and Newfoundland, 20 cents per volume (total \$6.20), 5 cents per issue (total \$1.80); for all other countries in the Postal Union, 50 cents per volume (total \$6.50), 10 cents per issue (total \$1.85). ¶Subscriptions are payable in advance. Please make all remittances payable to The University of Chicago Press in United States currency or its equivalent by postal or express money orders or bank drafts.

The following is an authorized agent:

For the British Empire, except North America and Australasia: CAMBRIDGE UNIVERSITY PRESS, Bentley House, 200 Euston Road, London, N.W. 1, England. Prices of yearly subscriptions and of single copies may be had on application.

Claims for missing numbers should be made within the month following the regular month of publication. The publishers expect to supply missing numbers free only when losses have been sustained in transit and when the reserve stock will permit.

Business correspondence should be addressed to The University of Chicago Press, Chicago 37, Ill.

Communications for the editors and manuscripts should be addressed to The Managing Editor of *MODERN PHILOLOGY*, The University of Chicago, Chicago 37, Ill.

The articles in this journal are indexed in the *International Index to Periodicals*, New York, N.Y.

Applications for permission to quote from this journal should be addressed to The University of Chicago Press and will be freely granted.

Microfilms of this journal are available to regular subscribers only and may be obtained at the end of the volume year. Orders and inquiries should be addressed to University Microfilms, 313 North First Street, Ann Arbor, Michigan.

Notice to Subscribers: If you change your address, please notify us and your local postmaster immediately. The post-office does not forward second-class mail.

Entered as second-class matter July 13, 1903, at the Post-office at Chicago, Illinois, under the Act of March 3, 1879. Acceptance for mailing at special rate of postage provided for in United States Postal Act of October 3, 1917. Section 1103 amended February 26, 1925, authorized on July 14, 1918.

[PRINTED  
IN U.S.A.]

7

11

10

4

7

1

5

9

3

1

2

1

1

2

8

1

1

2

1

1

1

1

1

1

1

1

1

1

1

1

1

1

N

V

V

ron  
ing  
av  
va  
lat  
an  
con  
sup  
the  
us

75  
he  
wr  
Fr  
cis  
ter  
tur  
ety  
of  
tax  
de  
fif

and  
194

ing  
[Mo



# MODERN PHILOLOGY

Volume XLVIII

MAY 1951

Number 4

## PROSE VERSIONS OF *FLORIAN ET FLORETE*

HARRY F. WILLIAMS

WHILE the present author was preparing for the press the metrical version of the Old French romance *Florian et Florete*,<sup>1</sup> the two existing prose adaptations<sup>2</sup> were not then available for study. An article on the value of these copies was promised for a later date. The first editor of this Arthurian tale, Francisque Michel,<sup>3</sup> apparently consulted these prose versions only to supply the ending of the poem, which he thought to be lost.<sup>4</sup> At any rate, he gives us no real information about them.

These prose versions (*olim* 7560 and 7561), now B.N. f. fr. 1492 (referred to here as "A") and 1493 ("B"), are each written in the lax script of the Middle French Period, far removed from the precise, clear formation of letters characteristic of the twelfth and thirteenth centuries. The frequent introduction of etymological letters, the complete neglect of the old case system, the involved syntax, together with the paleographical evidence, leave no doubt that these are fifteenth-century products. Each tells the

same story as the metrical version; on the whole, the only differences are those seen in almost any late medieval prose adaptation of an earlier metrical story—the use of more words to say the same thing. As previously suspected by the present writer, these prose versions throw no light on the manuscript tradition of *Florian et Florete*.

Beside the explicit of the B text are initials, presumably of the copyist; these letters may be *D. C.* This text (occupying 124 folios, with the first and last sheets blank) is the more carefully executed of the two. Beginning the text is a large capital *S*, with a background suggesting flowers (this *S* in the metrical version is placed on a checkerboard type of background). The first line (*Salmon nous dit et*) is written in large, clear letters, presumably by a rubricator. At infrequent intervals the work is divided into chapters by spacing of lines; each new chapter begins with a large capital, also inserted by a rubricator (guides for the rubricator are apparent). The rest of the writing is small, cramped, and with many letters rather indistinct (*c, e, r, t*). Only once in a while are there apparent scribal errors. The scribe seems to have been a slow, careful worker.

<sup>1</sup> "University of Michigan. Publications, Language and Literature Series," Vol. XXIII (Ann Arbor, 1947).

<sup>2</sup> *Ibid.*, p. 6, n. 3, and p. 7.

<sup>3</sup> 1873 for the Roxburghe Club.

<sup>4</sup> But this ending was merely covered by the binding (cf. my ed., p. 5).

The copyist of A, on the other hand, seems to have had a nervous temperament, appears impatient to reach the end of each page, repeats words fairly often, anticipates, expunctuates, and omits letters or words that were probably in the copy he was working from. His letters, larger than those in B and bolder in execution, are also easier to read. His writing occupies 130 folios, with the first and last pages blank. The chapter divisions are the same as for A, and the initial letter of each is also inserted by a rubricator. Either both versions were copied from the same prototype, or else A was perhaps copied from B. Beyond this we can hardly hope to go. At any rate, it seems very unlikely that B was copied from A, since the A scribe writes at one point *prige* and crosses it out to read *pry je*, the form found in the B text (cf. n. 25). See also *demenet* (n. 53).

The paragraphs below are from B, with variant readings from A inserted in the notes.<sup>5</sup> The passages are taken from the beginning and from the end (folios 1-3, 122-24 of B; 1-3, 128-30 of A). Fairly frequent stop signs (/ and .)—the punctuation of the scribes—in B, less frequent ones (/) in A, are not observed in the following transcription. The editor has conformed to modern practice in the matter of punctuation and diacritics. The relatively few abbreviations used by the scribes are all of the common type; their solution presents no difficulty.

Salmon nous dit et aprent en ung proverbe assez commun<sup>6</sup> que, tandis que le fol se taist, qu'il est saige, pour ce qu'il ne dit mot.<sup>7</sup> Mais quant il se met a parler, lors fait<sup>8</sup> congnoissier<sup>9</sup>

<sup>5</sup> The following notes register all the variants in A found in the portions edited.

<sup>6</sup> *Commun*.

<sup>7</sup> Instead of *pour ce qu'il ne dit mot* the A text has: *Et neantmoins s'il ne l'est si euident les gens qu'i le soit pour la cause qu'il ne dit mot*. This is closer to the metrical version.

sa folie et son peu de sens et tellement qu'il<sup>10</sup> est tenu a fol<sup>11</sup> de grans et de petis. Ci<sup>12</sup> voy moult de gens qui mecent leur cure et leur entente a faire rimes et dictiez et y appliquent<sup>13</sup> leur entente et leur estude.<sup>14</sup> Mais pour ce que la matiere de ce present livret m'est plus agreable a lire en prose que en rime, me vueil pener de le transporter de rime en prose. Mais, ainçois<sup>15</sup> que plus en die, je vueil prier le dieu d'Amours, lequel de ses<sup>16</sup> dars penetrantz navre et transperce les cueurs de plusieurs ses subgetz, qu'il<sup>17</sup> luy plaist estre en mon aide afin que puisse parfaire et meetre a fin ceste matiere. Et se aucunement le langage est mal aourné et qu'il y ait faulte de sens parmy, plaise aux lisans le me pardonner, car qui aprent n'est pas maistre et mieulx<sup>18</sup> vault s'appliquer<sup>19</sup> a faire quelque chose joyeuse<sup>20</sup> que d'estre oisif.<sup>21</sup> Ci<sup>22</sup> vueil commencer<sup>23</sup> a ma matiere selon que le texte de mon livre m'apprent, car de glose n'y<sup>24</sup> vueil je point querir, car mon engin n'est pas jusques la habille. Or pry je<sup>25</sup> aux lisans qu'en ce qu'ilz<sup>26</sup> trouveront a amendre en cestuy traictié que benignement ilz<sup>27</sup> amendent ou corrigent et prennent en gré l'histoire ainsi parfaicte qu'elle pourra<sup>28</sup> estre et comme ilz pourront veoir au lire.

Il y eult<sup>29</sup> anciennement ung roy en Sesille, preudomme et saige<sup>30</sup> et bien moriginé, et estoit hardy et preux et plain de grant chevalerie et si menoit moult bonne vie et estoit appellé par son droit nom Eliadus. Ci<sup>31</sup> estoit ce roy moult redoubté et aussi n'est pas a croire que, quant ses<sup>32</sup> taches que j'ay cy dessus dictes sont en ung roy ou en ung prince, il ne pult

<sup>5</sup> Following this word, A has *il*.

<sup>6</sup> *Congnoissier*.

<sup>10</sup> *il for qu'il in A*.

<sup>11</sup> *foul*.

<sup>12</sup> *cy*.

<sup>13</sup> *apliquent*.

<sup>14</sup> *estudes*.

<sup>15</sup> *einçoys*.

<sup>16</sup> *ces*.

<sup>17</sup> *qu'i*.

<sup>18</sup> *myeulx*.

<sup>19</sup> *s'apliquer*.

<sup>20</sup> *joieuse*.

<sup>21</sup> *oisifs* with the *s* expunctuated.

<sup>22</sup> *cy*.

<sup>23</sup> *commencier*, written twice, with the first one crossed out.

<sup>24</sup> *n'y* written twice in B.

<sup>25</sup> *prige* first written and then crossed out in favor of *pry je* as in B.

<sup>26</sup> *il*.

<sup>27</sup> *il*.

<sup>28</sup> *porra*.

<sup>29</sup> *eul*.

<sup>30</sup> *sage*.

<sup>31</sup> *si*.

<sup>32</sup> *ces*.

estre que la fin de luy ne soit bonne et<sup>33</sup> ne peult<sup>34</sup> estre qu'il ne soit amé, craint et doubté de ses<sup>35</sup> subjectz. Or avoit cestui<sup>36</sup> roy espousee une moult vaillant dame laquelle fut fille au roy<sup>37</sup> Clauvegris. Si furent le roy et la royne moult longuement sans avoir generacion l'un de l'autre, dont ilz estoient moult dolans, et ja ne s'en fault esbahir.<sup>38</sup> Ci<sup>39</sup> advint une fois<sup>40</sup> que le roy et la royne se leverent par ung matin et estoit en ung moys de may que toute chose s'esgaye et que tous oyseaulx commencent<sup>41</sup> a eulx se desgoyer<sup>42</sup> et verboyer<sup>43</sup> pour<sup>44</sup> la saison<sup>45</sup> nouvelle, et que la terre est parée de toutes couleurs et que l'erbe et boys reverdisent. Ci<sup>46</sup> entrerent le roy et la royne en ung jardin ensemble sans autre compaignie<sup>47</sup> nesune d'escuiers ne de damoiselles. Et quant le roy eust une piece esté avecques la royne, laquelle estoit moult belle et moult<sup>48</sup> plaisant, si l'embrassa et s'esbatirent ensemble dessoubz l'ente d'un pommier assez longuement. Et illec conceut la royne ung bel enfant qui depuis fut de grant renommee. Quant<sup>49</sup> le roy et la royne eurent assez a leur aise sejourne<sup>50</sup> illecques, si s'en retournerent<sup>51</sup> au<sup>52</sup> palais et demenent<sup>53</sup> grant chiere. Ci<sup>54</sup> avoit le roy avecques luy plusieurs chevaliers et escuiers et les honnoroit grandement et si tenoit le roy moult souvant<sup>55</sup> court planiere. Ci<sup>56</sup> avoit avecques lui<sup>57</sup> ung seneschal appelé Maragos qui estoit moult desloyal<sup>58</sup> et plain de moult grant malice. Non pourtant estoit il moult hardy et redoubté. Ci<sup>59</sup> eult<sup>60</sup> si grant envie d'avoir la royne a son plaisir et d'en<sup>61</sup> faire sa volenté que bien pense tout vif enragier si<sup>62</sup> d'elle ne fait son desir. Ci<sup>63</sup> ne cesse

nuit et jour de penser a elle et dit a lui<sup>64</sup> mesmes qu'il ne laissera pour rien du monde qu'il ne lui<sup>64</sup> die sa pensee pour<sup>65</sup> savoir s'elle le voudroit amer.<sup>66</sup>

Le cerf traverse toute la montaigne, si le suit tousjours Floriant moult lassé et moult travaillé. Si regarde ung peu<sup>67</sup> a cousté; si choisit ung chastel moult bel et le<sup>68</sup> plus bel qu'il vit ouques. Mais le cerf entre dedens<sup>69</sup> par la porte. Lors l'empereur s'esjouist, car il le cuide bien avoir. Si va le cerf jusques au<sup>70</sup> palais. Lors entre Floriant dedans et descend de son destrier et tire l'espee et dit qu'il rompera la teste au cerf. Si regarde et vit Morgain seoir sur ung lit et ne vit plus le cerf. Si s'en va vers Morgain et la salue. Et elle se lieve en piez et l'embrasse moult et doucement. Et puis lui<sup>71</sup> dist: "Ceans, mon amy, je vous voy moult volentiers et jamais de moy ne partirez."<sup>72</sup> "Las, dist<sup>73</sup> Floriant, dame qu'esce que vous dictes? ce que vous dictes ne peult<sup>74</sup> estre." "Ci<sup>75</sup> fait, dist Morgain, car, si vous vous en alliez de ceans, vous perdrez tantost la vie, car le cerf que vous aviez chassé<sup>76</sup> par lequel vous estes ceans entré fut par moy transmis la hors, et se vous voulez<sup>77</sup> savoir pour<sup>78</sup> quoy, je le vous diray, c'ançoiz que vous deviez mourir sans ce<sup>79</sup> que medicine nulle vous y eust peu aider.<sup>80</sup> Et pourtant vous feiz<sup>81</sup> je cy<sup>82</sup> venir, car ce chastel cy est faé et a tel vertu que nul homs ne peult<sup>83</sup> ceans mourir. Et le roy Artus mon frere y sera au deffinir,<sup>84</sup> aviene le jour qu'il sera navré a mort."

Quant Floriant entend qu'il ne peut estre

<sup>33</sup> il ne ... bonne et omitted from A.

<sup>34</sup> peult.

<sup>35</sup> ces.

<sup>36</sup> cestuy.

<sup>37</sup> Following this word is de in A, as in the metrical version.

<sup>38</sup> esbayr.

<sup>39</sup> si.

<sup>40</sup> foyz.

<sup>41</sup> commencent.

<sup>42</sup> desgoyer.

<sup>43</sup> verboyer.

<sup>44</sup> por.

<sup>45</sup> maison (error).

<sup>46</sup> si.

<sup>47</sup> compaignie.

<sup>48</sup> Following this word B has b expunctuated.

<sup>49</sup> renommee quant is repeated.

<sup>50</sup> seiorne.

<sup>51</sup> retournerent.

<sup>52</sup> ou.

<sup>53</sup> demenerent, and on the next line it is repeated as demenent.

<sup>54</sup> cy.

<sup>55</sup> souvent.

<sup>56</sup> cy.

<sup>57</sup> luy.

<sup>58</sup> desloial.

<sup>59</sup> cy.

<sup>60</sup> eult.

<sup>61</sup> de.

<sup>62</sup> es.

<sup>63</sup> si.

<sup>64</sup> luy.

<sup>65</sup> por.

<sup>66</sup> s'elleouldroit l'aymer.

<sup>67</sup> After peu is de expunctuated.

<sup>68</sup> After le is an o expunctuated, and before le is -et- where the dots may mean expunctuation.

<sup>69</sup> dedans.

<sup>70</sup> ou.

<sup>71</sup> moult doucement et puis luy.

<sup>72</sup> partiras.

<sup>73</sup> dit.

<sup>74</sup> peult.

<sup>75</sup> si.

<sup>76</sup> chassie.

<sup>77</sup> Following this word is p expunctuated.

<sup>78</sup> por.

<sup>79</sup> ce is lacking.

<sup>80</sup> aide.

<sup>81</sup> fia.

<sup>82</sup> icy.

<sup>83</sup> peult.

<sup>84</sup> deffenir.

autrement que ainsi que vueult Morgain, si commence moult tendrement<sup>85</sup> a plourer et a regretter<sup>86</sup> s'amye<sup>87</sup> Florete. Mais Morgain<sup>88</sup> le reconforte et lui<sup>89</sup> dist: "Sire, pour<sup>90</sup> Dieu ne plourez plus, car je sçay bien pour<sup>90</sup> quoy vous vous guementez, mais ne vous<sup>91</sup> guementez plus, car je la vous feray amener au jour d'uy." Lors appela Morgain trois<sup>92</sup> fees qu'elle vit devant lui<sup>93</sup> et leur<sup>94</sup> dist: "Allez vous en querir Florete<sup>95</sup> et l'apportez<sup>96</sup> ycy<sup>97</sup> sans qu'il n'y ait nulle faulte." Ci<sup>98</sup> estoit ja le jour passé et estoit la nuit venue. Florete, qui estoit courroucie<sup>99</sup> de ce que Floriant n'estoit point revenu, c'estoit ung petit endormie dedans son lit. Lors trois<sup>100</sup> fees viennent a elle et la prennent<sup>101</sup> et la portent incontinent<sup>102</sup> a Montgibel<sup>103</sup> et la presentent a Floriant. Et ounques puis ne fut nul qui ouist parler d'eulx. Pour ce je prie humblement a tous ceulx qui liront ou orront lire ce livre que Dieu leur donne telle aventure<sup>104</sup> comme eust Floriant, le quel est avec<sup>105</sup> s'amie Florete sans jamais despartir l'un de<sup>106</sup> l'autre, avecques tres noble compaignie de dames et de damoiselles comme est<sup>107</sup> de Morgain et de sa mesgnie que joye maynent<sup>108</sup> nuyt<sup>109</sup> et jour sans avoir douleur ne tristesse.<sup>110</sup> Et y seront tant que le monde durera.

Explicit le romant<sup>111</sup>  
de Floriant et de Florete.

Deviations from the standard Île de France dialect are too few and too inconclusive to enable one to attribute any other dialect to either scribe. The variants

of A yield inconsequential information, as: *m* for *n*, *-er* for *-ier*, *ou* for *o*, *y* for *i*, *p* for *pp*, *c* for *s*, *i* for *il*, *i* for *y*, *en* for *an*, *o* for *ou*, *a* for *ai*, *an* for *en*, *ou* for *au*, *se* for *si*, *-ie* for *-é*, lack of final *r*, *z* (*ilz*), *en* for *in*, *leurs* for *leur*, *n* for *nn*, *einçoys* for *ainçois*, *icy* for *cy*, *dit* for *dist*, *avecques* for *avec*, *tel* for *telle* (*aventure*), *Montgibel* for *Montgibel*. At one point the text of A is fuller than that of B (cf. n. 7), and once B is fuller than A (cf. n. 33). A expunctuates 6 times in the above excerpts, B none (though there is a word erroneously repeated; cf. n. 23). A has a word in two places when there is none in B, and B has one in three places not in A. There are no errors common to the two scribes in the portion edited.

UNIVERSITY OF CALIFORNIA  
AT LOS ANGELES

<sup>85</sup> tandrement.	<sup>99</sup> courrouce.
<sup>86</sup> regretter.	<sup>100</sup> troys.
<sup>87</sup> s'amye is lacking	<sup>101</sup> prenent.
In A.	<sup>102</sup> incontinent.
<sup>88</sup> Morgan.	<sup>103</sup> Mongibel.
<sup>89</sup> luy.	<sup>104</sup> tel aventure.
<sup>90</sup> por.	<sup>105</sup> avecques.
<sup>91</sup> vous en.	<sup>106</sup> de is lacking in A.
<sup>92</sup> troys.	<sup>107</sup> Following this word
<sup>93</sup> luy.	is <i>no</i> expunctuated.
<sup>94</sup> leurs.	<sup>108</sup> mainent.
<sup>95</sup> Florete.	<sup>109</sup> nuit.
<sup>96</sup> a portez.	<sup>110</sup> tristesse.
<sup>97</sup> icy.	<sup>111</sup> roment.
<sup>98</sup> cy.	

## OTHELLO: THE MAN OF JUDGMENT

SAMUEL KLIGER

### I

AS THE curtain rises on Act I of *Othello*, the action mounts speedily to a crisis. At the end of Act I, however, Othello has met his problems with unparalleled calm, dignity, and judgment; the crisis is resolved happily. Temporarily, at least, all is serene. But, shortly before the end, Desdemona causes a small flurry of excitement by requesting permission to accompany Othello to the war:

if I be left behind

A moth of peace, and he go to the war,  
The rights for which I love him are bereft me  
And I a heavy interim shall support  
By his dear absence. Let me go with him.<sup>1</sup>

Othello falls in with Desdemona's proposal and proceeds in his dignified manner to persuade the councilmen that her presence will not affect his military decisions. Othello states it as an utter impossibility that his domestic life should interfere with his military duties, and he makes his point in a homely image:

No, when light-wing'd toys  
Of feather'd Cupid seel with wanton dullness  
My speculative and offic'd instruments  
That my disports corrupt and taint my business,  
Let housewives make a skillet of my helm.

[I, 3, 269-73].

Othello's majestic mien and dignified expression convince the councilmen, but these hardly represent a new departure in the play, since his magnificence and self-possession in meeting the false charge of having drugged Desdemona and in com-

manding the situation near to a street brawl when Brabantio's men rush toward him with swords have already been established securely. But the collocation in his speech of images in the paired terms "skillet" and "helm" represents a new development. They suggest to Othello's mind an impossibility so gross that he can visualize it only as an absurd spectacle, namely, his war helmet converted to kitchen uses. In other words, he is confident that his judgment is adequate to separate his domestic and military obligations. Very possibly the fact that Othello's assertion seems to be called for naturally by the situation is the reason why previous commentators have failed to appreciate its importance. Reader after reader of the play has observed that Act I is a kind of one-act play, complete in itself, a "playlet," beginning in a crisis and ending "happily." This is quite true, but one needs also to consider that the only matter left unresolved by Act I, that is, matter of which one sees more and more as four acts are added, is the question whether Othello can, in fact, exercise a judgment which separates his military from his domestic duties. In other words, the ground of action in the play would appear to be a man's judgment—of a specific sort—and his loss of it in perplexity. Othello's dying speech, accepted by all critics as manifestly expository, makes the point specifically. Othello says that to tell his history,

Then must you speak  
Of one that lov'd not wisely, but too well;  
Of one not easily jealous, but, being wrought,  
Perplex'd in the extreme [V, 5, 343-46].

<sup>1</sup> Kittredge, *Shakespeare* (Boston, 1941), Act I, scene 3, ll. 256-60. All quotations are taken from this work.



Othello accurately describes himself as having been a perplexed man not because he was jealous but jealous because he was perplexed. His perplexity arose out of the one fact suggested by the images of the skilnet and the helmet and demonstrated twice in the play before the murder of Desdemona: when he can successfully keep separated his domestic and military lives, then his judgment is intact. But if for some reason he cannot keep his military and domestic lives separate, his judgment is dethroned, and only on this basis of perplexity can he fall prey to Iago's schemes. Had he loved wisely, he could indeed have kept his domestic and military life separated; but he loves too well. In short, the particular reason why he succumbs to Iago's schemes is not that Iago is especially clever (which he undoubtedly is) but the fact that, in Desdemona's case, precisely because he loves her too well, Othello has merged his whole life, as soldier and lover both, and he consequently has lost his particular judicial capacity; he is indeed perplexed. In perplexity, he becomes jealous and eventually a murderer.

## II

To begin with, we know that Othello has exercised his judgment militarily against Iago at the beginning of the play. For good and sufficient reasons, apparently, Othello has decided that Iago does not qualify for the vacant military post. Later, however, at the peak of his jealous rage, Othello belies his own previous military judgment against Iago. Conspiring with Iago in a murder plot to kill Cassio, Othello, because of a consideration touching his domestic life purely, promises Iago the lieutenantancy as a reward: "Now art thou my lieutenant" (III, 3, 478). The promise to Iago is possible only because Othello is perplexed. The question is not

of Othello's judgment in general but the specific judgment (or, rather, lack of it) engaged in the situation, namely, to keep his military and domestic life apart. It is also a fact that Othello in his prime, before he is poisoned by jealousy, decided against Iago militarily but for Iago domestically in appointing him to serve as chaperon to Desdemona on shipboard. In short, Othello's specific characteristic, the governing element in the play, is his judicial capacity for discriminating between his domestic and his military needs.<sup>2</sup> Othello can indeed promise, on the basis at least, of anything that has transpired in Act I, that, should he confuse his military and domestic duties, then may his helmet be turned into a kitchen skilnet.

Act II provides the second striking illustration of Othello's specific judicial capacity before circumstances prevent him from exercising it in the case of Desdemona, in whom, ironically, his greatest happiness lies. Act II, in fact, duplicates much of the preceding act. Street brawls figure in both; there is provocation given to excitement which in a lesser man than Othello would result in rash decisions. Othello, in both acts, makes decisions involving a sense of discrimination between military and domestic loyalties.

Cassio offends militarily in the drunken street brawl. Othello displays his judgment again, and he has little choice but to dismiss Cassio from military office. Not once but twice does Shakespeare underline Othello's specific judicial capacity. In the same speech which announces Cassio's military dismissal, Othello, with a rare

<sup>2</sup> An additional reason why Othello appoints Iago to a domestic post (so to speak) is that Iago is married and Emilia, therefore, can serve as maid. It is not stipulated, however, that Iago is the only married soldier in the expedition; in the military decision, on the other hand, against Iago, there are no grounds for believing that Othello uses anything but military judgment, although Iago would have others believe so.



magnificence of character, also stresses that military dismissal does not imply that they are no longer friends:

Cassio, I love thee  
But never more be officer of mine  
[II, 3, 248-49].

Emilia repeats the point when she encourages Cassio not to grieve too much; all is not lost, since Othello still loves him as a friend:

I am sorry  
For your displeasure; but all will sure be well.  
The General and his wife are talking of it,  
And she speaks for you stoutly. The Moor  
replies  
That he you hurt is of great fame in Cyprus  
And great affinity, and that in wholesome wisdom  
He might not but refuse you. But he protests  
he loves you [III, 1, 44-50].

Iago is wily and resourceful in his schemes to undermine Othello's morale. It is no detraction, however, from Iago's cleverness to point out that he succeeds only because, in Desdemona's case, Othello cannot separate his military and domestic duties. Othello is perplexed, without his distinctive judgment, and, for that reason, he is victimized.

It is noteworthy that, in the crisis presented by Cassio's brawl, Othello states the extreme limits to which a personal or family relationship can possibly affect his military decisions:

Give me to know  
How this foul rout began, who set it on;  
And he that is approv'd in this offence,  
Though he had twinn'd with me, both at a  
birth,  
Shall lose me [II, 3, 209-13].

A "twinned" relationship is exceedingly close, but still not so close as the marital relationship and certainly not so close as the relation of Othello to Desdemona,

which he describes in the memorable lines:

and when I love thee not,  
Chaos is come again [III, 3, 91-92].

Shakespeare's tragic heroes, it has frequently been remarked, show a magnificence always closely allied to a naïveté which amounts to a kind of stupidity. The lines describe his magnificent love, but his naïveté is painfully apparent. Even if it is a fact that Desdemona is promiscuous, chaos cannot come as long as he retains his military post. In fact, most men would solace a broken heart by burying themselves in their work. Now Othello is incapable of this solace not merely because he loves grandly but because the specific quality of his love is that it interpenetrates his military life. In other words, his "normal" capacity for separating his domestic and military lives, established in the original decision against Iago and secondly in the Cassio sequence, cannot operate where Desdemona is concerned. Consequently, it is dramatically appropriate that, when Othello's mind is firmly resolved on Desdemona's guilt, he pines for his military life:

Farewell the tranquil mind! farewell content!  
Farewell the plumed troop, and the big wars  
That make ambition virtue! O, farewell!  
Farewell the neighing steed and the shrill  
trump,  
The spirit-stirring drum, th' ear-piercing fife,  
The royal banner, and all quality,  
Pride, pomp, and circumstance of glorious war!  
And O ye mortal engines whose rude throats  
Th' immortal Jove's dread clamours counter-  
feit,  
Farewell! Othello's occupation's gone!  
[III, 3, 348-57].

It is important to see that Othello's error in supposing that his military profession has gone with his shattered love is not an expression of anguish which any ordinary

man, in a similar situation, could also express. Ordinary men do indeed express themselves in this way, but it is not ordinarily observable that men do live this way and that they can make firm decisions affecting their closest friend's professional status and remain, on a personal basis, the closest of friends. Othello's error is the product of his essential quality. In fact, Othello's doom, on the basis of his incapacity for separating, in Desdemona's case, his military and domestic lives, is prefigured at that instant in the early portion of the play when he greets his wife on the dock at Cyprus with the words:

"O my fair warrior!" [II, 1, 184.]<sup>3</sup>

The metaphor expresses the dominant quality of his love for his wife; it is not a case of love in general but the love which has swept away his "normal" capacity for discriminating between his military and domestic lives; it is the love responsible for the sweeping avowal, "And when I love thee not, / Chaos is come again"; it is the love resulting in the anguished speech, "Othello's occupation's gone"; it is the love stated at the end in a resurgence

\* The thought is echoed twice in the play. Cassio gallantly describes Desdemona as "our great captain's captain" (II, 1, 74). Desdemona herself says: "unhandsome warrior as I am" (III, 4, 151). The total interpenetration of love and war in both Othello and Desdemona is seen in two additional speeches. Desdemona explains the nature of her love for Othello to the Duke's council by declaring:

"My heart's subdu'd

Even to the very quality of my lord" (I, 3, 251-52).

"Quality" probably means not only "profession," as Kittredge suggests, but the idea prevalent in Renaissance metaphysics, the "quintessential" quality, the summation of all his manhood both as soldier and as lover. Othello, after greeting his wife as a "fair warrior" describes his "content so absolute" (II, 1, 193), "absolute" in that it embraces his soldiering and domestic bliss.

of calm and dignity when no one knows better than Othello himself his history:

Then must you speak  
Of one that lov'd not wisely, but too well;  
Of one not easily jealous, but, being wrought,  
Perplex'd in the extreme; . . .

it is the love, finally, which the untried bridegroom, appearing before the Duke's council in Act I, has not sufficiently tested in all its power so that he can confidently express—as he sees it then—his assurance that Desdemona's presence will not affect his military decisions; or else, may his helmet be made into a kitchen skillet! It is indeed true that Othello acts like a jealous man, although he clearly lacks the predisposition to jealousy. Professor Stoll would not have it otherwise; he does not believe that the dramatist is required to explain anything:

Comprehend one does not and cannot—one but sees and hears and is swept along. . . . He presents no studies of love, ambition, pride, or jealousy, though he presents characters powerfully animated by such passions. And upon the causes and springs of action he is often content not to intrude.<sup>4</sup>

Actually, everything is explained; the murder results from Othello's perplexity; Othello is perplexed because he cannot demonstrate, in Desdemona's case, his normal capacity, shown in the play, for distinguishing between his domestic and his military duties.

DUKE UNIVERSITY  
FULBRIGHT FELLOW, 1950-1951  
MILAN, ITALY

<sup>4</sup> Elmer E. Stoll, *Shakespeare studies* (New York, 1942), p. 98; cf. also Stoll's *Othello: an historical and comparative study* ("University of Minnesota studies in language and literature," No. 2 [1915]).

## SUR UN MOTIF DE LA LITTÉRATURE ROMANTIQUE: LE HÉROS BRANDIT UN CADAVRE HUMAIN COMME UNE MASSUE

MARCEL FRANÇON

DANS SON *Histoire de la littérature française*,<sup>1</sup> Gustave Lanson a dit que « la couleur historique de *Salammô* [était] tout à fait différente de la couleur locale des romantiques. » Mérimée,<sup>2</sup> pourtant, déclarait que Flaubert s'était fait « une sorte d'érudition fausse en lisant Bouillet (le *Dictionnaire universel d'histoire et de géographie*) et quelque autre compilation de ce genre, et il accompagne cela d'un lyrisme copié du plus mauvais Hugo. » Tandis que Lanson affirmait que, dans *Salammô*, Flaubert n'avait « rien voulu exprimer de lui-même, ni sa conception, ni son rêve de la vie, » les Goncourt<sup>3</sup> notaient dans leur journal: « La personnalité de l'auteur, si bien dissimulée dans *Madame Bovary*, transperce ici, renflée, déclamatoire, mélodramatique et amoureuse de la grosse couleur, de l'enluminure. » Quand on lit les réponses de Flaubert à Sainte-Beuve et à Froehner,<sup>4</sup> on est frappé de l'accumulation d'ouvrages érudits que cite le romancier, des nombreux renseignements qu'il a puisés à des travaux savants; mais il faut bien se rappeler que si Flaubert a fait appel à des témoignages d'historiens, ce sont les quelque trente pages de l'*Histoire romaine* de Michelet, qui constituent la source originelle de *Salammô*, et René Dumesnil a fait remarquer en 1944 que nul critique n'avait encore signalé, jusque là, que Michelet parlait aussi du Défilé de la Hache,<sup>5</sup> et que « Flaubert

a puisé dans l'historien français l'idée de quelques développements ou même de certains détails. » Il est curieux de relever un trait que Flaubert a, d'ailleurs, finalement supprimé; mais qui ne devait rien à l'érudition carthaginoise. Flaubert avait, d'abord, écrit: « Alors il prit le cadavre à deux mains par les chevilles, et dressé de toute sa taille, il s'en servait comme d'une massue. ... »<sup>6</sup>

Or, fin septembre 1859, après avoir lu la *Légende des siècles*, Flaubert écrivit à Feydeau:<sup>7</sup> « Quel homme que ce père Hugo! [...] j'ai trouvé trois détails *superbes* qui ne sont nullement historiques et qui se trouvent dans *Salammô*. Il va falloir que je les enlève, car on ne manquerait pas de crier au plagiat. Ce sont les pauvres qui ont toujours volé! »

En effet, Victor Hugo avait montré Eviradnus<sup>8</sup>

se baissant

De l'air d'un lion pris qui trouve son issue:  
—Hé! dit-il, je n'ai pas besoin d'autre  
massue!—

Et prenant aux talons le cadavre du roi,  
Il marche à l'empereur qui chancelle d'effroi;

Il brandit le roi mort comme une arme,  
il en joue,

Il tient dans ses deux poings les deux pieds.

<sup>1</sup> *Ibid.*, I, xxxii. Cf. Michelet, *Histoire romaine* (2<sup>e</sup> éd.; Paris, 1833), I, 245-61 et 277-86.

<sup>2</sup> *Ibid.*, I, lxxxviii. Cf. *Histoire macaronique de Merlin Coccaie* (Paris, 1875), p. 277: «prend Belzebut avec les deux mains par les deux jambes pour s'en servir de massue.»

<sup>3</sup> *Correspondance* (Paris, 1928), II, 136.

<sup>4</sup> *L'Œuvre de Victor Hugo ... par Maurice Levaillant* (Paris, 1931), p. 565; V. Hugo, *La Légende des siècles* (Paris, 1906), I, 326.

<sup>1</sup> (21<sup>e</sup> éd.; Paris, 1929), p. 1077.

<sup>2</sup> Flaubert, *Salammô* (Paris, 1944), I, cxx.

<sup>3</sup> *Ibid.*, I, lxxxviii.

<sup>4</sup> *Ibid.*, II, 169-76 et 177-82.

Déjà, en 1831, dans *Notre-Dame de Paris*,<sup>9</sup> Victor Hugo avait dit: « On vit Quasimodo debout sur le parapet de la galerie, qui d'une seule main tenait l'écolier par les pieds, en le faisant tourner sur l'abîme comme une fronde. »

D'autre part, en 1838, Lamartine publiait *La Chute d'un ange*,<sup>10</sup> dont l'idée<sup>11</sup> remontait à 1821, mais qu'il ne commença à écrire qu'en 1835. Dans la deuxième vision, Cédar s'élance contre les géants qui emportaient Daïdha, et « faisant comme un bélier un levier de sa tête, » il tue le premier des géants. Alors les cinq autres « lèvent leurs massues » et « reviennent à lui. »

Leur cercle menaçant l'entoure et le resserre. Il les voit sans pâlir, et de son bras tendu Saisissant par les pieds le cadavre étendu, Il le fait tournoyer sur lui comme une épée: De sa massue humaine à chaque tour frappée, La troupe homme par homme en un clin d'œil s'abat.

Existe-t-il une source commune de toutes ces citations qui, d'ailleurs, sont très voisines l'une de l'autre? Dans le livre II, Rabelais conte « comment Pantagruel deffit les troys cens géans arméz de pierres de taille et Loup Garou leur capitaine. » On sait que le géant Loup Garou voulut se battre tout seul contre Pantagruel; mais sa massue s'enfonça en terre au lieu de frapper celui-ci. Enfin, « Pantagruel le frappa du pied un si grand coup contre le ventre, qu'il le getta en arrière à jambes rebindaines. » A la voix de Loup Garou s'écriant: Mahon! Mahon! les géants vinrent le secourir, « voyant que Pantagruel estoit sans baston. » Mais, « lorsque aprocher les

vied, Pantagruel print Loup Garou par les deux piedz et son corps leva comme une picque en l'air, et d'icelluy armé d'encumes fraploit parmy ces géans [...] et les abbatoit comme un masson faict de coupeaulx [...]. » Pantagruel « sembloit un fauscheur qui de sa faulx (c'estoit Loup Garou) abbatoit l'herbe d'un pré (c'estoient les géans); mais à ceste escrime Loup Garou perdit la teste. »<sup>12</sup> Ces chapitres xxv à xxxviii de *Pantagruel* se ressentent beaucoup de l'influence des chroniques Gargantuines, et par là aussi, de la littérature des romans chevaleresques et c'est ainsi que le motif que nous avons relevé chez V. Hugo, chez Lamartine et chez Flaubert appartient à la tradition médiévale. Y a-t-il besoin de faire intervenir l'Arioste? Cioranescu<sup>13</sup> a déclaré que « Rabelais connut le poème de l'Arioste, mais qu'il ne s'en laissa nullement influencer. » Le même critique soutient qu'« au commencement du XIX<sup>e</sup> siècle,

<sup>12</sup> Rabelais, *Œuvres complètes*, texte établi... par J. Boulenger (Paris, 1934), pp. 310-16 (chap. xxix). Cf. *Œuvres*, éd. variorum (Paris, 1823), IV, 79, n. 26: « cet étrange combat de Pantagruel contre Loup Garou est presque entièrement imité du chapitre LX du deuxième volume de Perceforest. » En face de la p. 65 de ce tome de l'édition variorum, se trouve une gravure qui représente Pantagruel tenant Loup Garou par les pieds et s'en servant comme d'une massue. Si nous consultons *Le second volume des anciennes croniques dangleterre faict et gestes des roys Perceforest*... (Paris: Gallot du Pré, 1528), nous lisons le chapitre 60: « Comment Lyonnel trouva la geande et comment apres plusieurs choses faictes et dictes entre eux il occist le geant aux crins dorez. » Mais il n'est pas, là, question, pour Lyonnel, de se servir du cadavre comme d'une massue.

<sup>13</sup> Al. Cioranescu, *L'Arioste en France des origines à la fin du XVIII<sup>e</sup> siècle* (Paris, 1938), I, 18. Je dois dire, pourtant, qu'on trouve dans l'Arioste un exemple du motif qui nous intéresse:

« Per una gamba il grave tronco prese,  
e quello usò per mazza adosso al resto »

(cf. L. Ariosto, *Orlando furioso* con int. di G. Lipparini [Milan, 1937], p. 428, chant 24, 6). Je ne sais où se trouve la source à laquelle a puisé Rabelais, ni celle qui a inspiré l'Arioste, à supposer que ce dernier ait eu un modèle précis qu'il ait suivi ici. On peut aussi supposer qu'il s'agit d'un thème légendaire et folklorique.

<sup>9</sup> *L'Œuvre de Victor Hugo*, p. 185. V. Hugo, *Œuvres complètes* (Paris, 1880), XXI, 301.

<sup>10</sup> *Œuvres complètes* (Paris, 1861), XVI, 73.

<sup>11</sup> Cf. Lamartine, *Œuvres choisies*, p. M. Levaillant (Paris, 1925), pp. 716-22.

l'Arioste sort insensiblement de l'actualité littéraire. » Il ajoute que si « tous les grands écrivains français de cette époque nouvelle connaissent et admirent l'Arioste, ... leur admiration tient en quelque sorte de l'érudition, et ne laisse jamais d'autre trace dans leur esprit ou dans leurs ouvrages. »<sup>14</sup> Lote,<sup>15</sup> d'autre part, étudiant la fortune de Rabelais au XIX<sup>e</sup> siècle, s'exclame : « Quel modèle pour une génération éprise de couleur locale, et aussi quelle leçon ! Les rapports d'un tel art avec celui de Dumas dans *Henri III et sa cour*, de Hugo dans *Notre-Dame de Paris* ou *Ruy Blas* et même de Mérimée dans la *Chronique de Charles IX*, pour ne citer que ces écrivains, frappent les yeux les moins avertis. » Lote ne manque pas, non plus, de citer Flaubert parmi les écrivains du XIX<sup>e</sup> siècle qui ont admiré Rabelais. Seul, semble-t-il, parmi les romantiques, Lamartine résiste au prestige de Rabelais, mais, apparemment, il en subit, pourtant, l'influence. Il importe aussi de rappeler l'attrait qu'eut le Moyen Âge pour les romantiques et de signaler les études et les éditions des œuvres médiévales qui sont publiées dans les deux premiers tiers du XIX<sup>e</sup> siècle. C'est à ce moment que se font des adaptations de chansons de geste. On sait qu'en 1846, Achille Jubinal présenta des transpositions en français moderne de quelques poèmes épiques,<sup>16</sup> parmi lesquels nous relevons *Girart de Vienne*. On sait, en outre, que ce poème est la source qui nous a valu les vers de Victor Hugo sur le ma-

riage de Roland. Ce que je voudrais retenir de toutes ces considérations c'est l'intérêt qu'on porta, dans cette première moitié du XIX<sup>e</sup> siècle, à la littérature épique médiévale. Ce qui captiva l'imagination des romantiques, ce sont ces récits de combat fantastiques, d'actions héroïques, de luttes de géants, de manifestations brutales et violentes. C'est bien le souci de l'épique, du merveilleux, du monstrueux, de l'énorme qui caractérise *Notre-Dame de Paris*, *La Chute d'un ange*, *La Légende des siècles* de 1859, comme *Salammbô*. Cette dernière œuvre nous apparaît sous son aspect romantique, et il nous plaît de signaler un trait qui n'a rien à voir avec les guerres puniques, et que, d'ailleurs, Flaubert effaça. Le récit de la lutte de Mâtho contre les Carthaginois nous rappelle, néanmoins, celui de la lutte de Pantagruel contre Loup Garou, même après que Flaubert eut rejeté la phrase dont la parenté avec celle de Victor Hugo eût été trop visible. Qu'on dise, après cela, que la violence est de tous les temps et de tous les pays, que ses manifestations sont toujours les mêmes, voilà qui n'est peut-être pas impossible. Mais, après l'examen que nous avons fait de ce motif littéraire, le roman carthaginois

<sup>14</sup> Cf. Levallant, *L'Œuvre de Victor Hugo*, p. 536. Ne pourrait-on pas voir dans *Girart de Vienne* une des sources de Flaubert ? D'après la légende, l'aqueduc servit à entrer dans Vienne assiégée ; or, dit Flaubert, l'épisode de l'aqueduc a été « amené non pour décrire l'aqueduc, ... mais pour faire entrer convenablement dans Carthage mes deux héros » (*Salammbô*, II, 171). Il est vrai que Flaubert fait appel à Polyen (*Ruses de guerre*) et que Dumesnil (II, 220) cite le passage des Stratagèmes de Polyen, pour expliquer « l'entrée de Spendius et de Mâtho par l'aqueduc, au chapitre IV » ; mais je me demande si, là encore, ce n'est pas une source médiévale, plutôt qu'une source antique qui a ébranlé l'imagination de Flaubert et lui a, d'abord, donné l'idée de l'aqueduc. On aimerait avoir plus de détails sur cet épisode, qui était bien fait pour plaire à la fantaisie moyenâgeuse des romantiques (cf. R. Louis, *Girart, comte de Vienne, dans les chansons de geste* [Auxerre, 1947], 1<sup>re</sup> partie, p. 79). R. Louis cite Mermet, *Histoire de la ville de Vienne* (éd. 1833), p. 116.

<sup>15</sup> *L'Arioste en France*, II, 188.

<sup>16</sup> G. Lote, *La Vie et l'œuvre de F. Rabelais* (Alx-Paris, 1938), p. 536. Mais M. Levallant (*L'Œuvre de V. Hugo*, p. 569, n. 1148) croit qu'il est possible que V. Hugo ait pris directement à l'Arioste le motif dont nous nous occupons. Remarquons, pourtant, que, dans l'Arioste, il y a peu de détails. Il nous semble donc que V. Hugo comme Lamartine se sont inspirés de Rabelais ; mais ce dernier avait pu trouver ce détail de la massue chez l'Arioste qui, ainsi, pourrait être la source ultime à moins que ce ne soit Folengo.

nous paraît plus suspect. Est-ce que l'orient que décrit Flaubert, est-ce que le monde antique qu'il prétend faire revivre, est-ce que la période historique qu'il veut reconstituer s'accommodent de traits pris aux œuvres de la littérature médiévale française? Gardons-nous tout le respect que les lectures de Flaubert nous avaient inspiré? Continuons-nous de voir dans *Salammbô*, non pas une œuvre d'archéologie—puisque Flaubert se défendait d'a-

voir eu quelque prétention à l'archéologie<sup>17</sup>—mais un roman impersonnel et documentaire?

#### HARVARD UNIVERSITY

<sup>17</sup> *Salammbô*, II, 177. On a signalé que Flaubert avait l'obsession de l'Afrique: cf. *Salammbô*, I, xxi, n. 1, et L. Bertrand, *G. Flaubert* (3<sup>e</sup> éd.; Paris, 1912), p. 61. Mais remarquons que la phrase de Rabelais qui trottait dans la tête de Flaubert se lit au début du chapitre xvi de *Gargantua*. *Correspondance* [de Flaubert], texte révisé ... p. Descharmes (Paris, 1928), I, 441. A. Thibaudet, *G. Flaubert* (6<sup>e</sup> éd.; Paris, 1935), p. 124. Sur l'intérêt que portait Flaubert à la forme plutôt qu'au *document*, cf. Bertrand, pp. 152-53.



## VICTORIAN BIBLIOGRAPHY FOR 1950

Edited by AUSTIN WRIGHT

**T**HIS bibliography has been prepared by a committee of the Victorian Literature Group of the Modern Language Association of America: Austin Wright, chairman, Carnegie Institute of Technology; Karl Litzenberg, University of Michigan; William D. Templeman, University of Southern California; and Richard B. Hudson, Indiana University. It attempts to list the noteworthy publications of 1950 (including reviews of these and earlier items) that have a bearing on English literature of the Victorian period, and similar publications of earlier date that have been inadvertently omitted from the preceding Victorian bibliography. Unless otherwise stated, the date of publication is 1950. Reference to a page in the bibliography for 1949, in *Modern philology*, May, 1950, is made by the following form: See VB 1949, 261. Some cross-references are given, though not all that are possible. For certain continuing bibliographical works see VB 1941, the last annual bibliography in which such works were listed in full; for most abbreviations see VB 1949. The committee wishes to thank Professor Carl J. Weber, of Colby College, and Mr. David Giltner, of the University of Michigan, for special assistance.

### KEY TO NEW ABBREVIATIONS

BPLQ = *Boston public library quarterly*

CST = *Chicago Sunday tribune*

MA = *Microfilm abstracts*

### I. BIBLIOGRAPHICAL MATERIAL

"American bibliography for 1949." *PMLA*, LXV, No. 3, 62-70: English language and literature, "X. Nineteenth century" and "XI. Contemporary," ed. Albert C. Baugh and others.

Derby, J. Raymond (ed.). "The Romantic movement: a selective and critical bibliography for the year 1949." *PQ*, XXIX, 97-150.

This valued annual bibliography, which was published in *ELH* through 1949, has been moved to *PQ*.

Dudley, Fred A. (ed.). *The relations of literature and science: a selected bibliography, 1930-1949*. (Published for "General Topics VII," a discussion group of the Mod. Lang. Assoc. of America, by the Department of English of the State College of Washington.) Pullman, Wash., 1949. Pp. [ii]+59.

Many items are given brief and signed critical comments by one of the nearly twenty scholars who have collaborated in this publication. It is concerned with the literary reflections of natural science; does not attempt to compete with the *Isis* bibliographies. Although selective, this compilation will be found useful by scholars interested in the literary impact of scientific thought; includes general items and items on single authors. —W. D. T.

Henkin, Leo J. "Problems and digressions in the Victorian novel (1860-1900)." (See VB 1949, 254). *BBDI*, XX, 13-17.

Hill, Robert W., and Stark, Lewis M. "The Edward S. Harkness collection." *Bull. New York pub. libr.*, LIV, 585-94.

Includes MSS of three essays by Thackeray (two believed to be unpublished) and first editions of Conrad and Kipling.

Hungerland, Helmut (ed.). "Selective current bibliography for aesthetics and related fields [1949]." *JAA*, VIII, 278-97.

Legg, L. G. Wickham (ed.). *The dictionary of national biography . . . 1931-1940*. London: Oxford univ. pr., 1949. Pp. xvi+968.

Includes biographies of several writers treated as Victorians in the annual issues of VB, notably Barrie, Hall Caine, F. M. Ford, Anthony Hope Hawkins, Housman, Kipling, George Moore, Sir Henry Newbolt, Pinero, G. W. Russell, George Saintsbury, and Yeats.

Matthews, William (comp.). *British diaries: an annotated bibliography of British diaries written between 1442 and 1942*. Berkeley and Los Angeles: Univ. of California pr. Pp. xxiv+339.

Rev. by Robert Cromie in *CST*, Apr. 2, p. 6; in *N & Q*, Sept. 16, p. 417; by Robert Halsband in *SRL*, June 3, p. 20.

Includes information on more than four hundred diaries from the Victorian period alone, many of them unpublished. A rich mine for scholars.—A. W.

Morgan, Bayard Quincy, and Hohlfeld, A. R. (eds.). *German literature in British magazines, 1750-1860*. Historical foreword by A. R. Hohlfeld. Madison: Univ. of Wisconsin pr., 1949. Pp. viii+364.

Rev. by J. A. Kelly in *AGR*, XVI (June), 36-37; by P. M. Ochojski in *Germanic rev.*, XXV, 228-30.

Partridge, Charles. "Evangelical children's books, 1828-1859." *N & Q*, Feb. 4, pp. 56-58.

Price, Lawrence M. "Anglo-German bibliography for 1949." *JEGP*, XLIX, 354-57.

Raysor, Thomas M. (ed.). *The English Romantic poets: a review of research*. ("Revolving fund" series, No. 16.) New York: Mod. Lang. Assoc. of America. Pp. 241.

*The English Romantic poets* is a co-operative project, sponsored by the Romantic section of the Modern Language Association of America. Its compilers are all well-known Romanticists: Ernest Bernbaum, "The Romantic movement"; Bernbaum, "Wordsworth"; Thomas M. Raysor, "Coleridge" (the poetry); René Wellek, "Coleridge" (the criticism and philosophy); Samuel C. Chew, "Byron"; Bennett Weaver, "Shelley"; and Clarence D. Thorpe, "Keats."

The purpose of the book is to present to the beginning Romantic specialist a critical survey of research, selective, to be sure, but nevertheless highly comprehensive. While the authors address themselves "to the graduate student as he begins the specialized study of the field," their work will by no means be limited in use to this small group. *The English Romantic poets* will find its way into the reference shelves of nineteenth-century

scholars of every variety of interest and will be found useful, as well, by graduate students and established scholars who are only incidentally concerned with the Romantic period itself.

The several chapters in the book are not identical in method, though the purpose, in each case, is well served by a variety of approaches. The subheadings in Professor Bernbaum's chapter on "Wordsworth" will indicate the general attack: "Bibliographies"; "Editions"; "Bibliographical studies"; "Studies of ideas, chiefly philosophical, political, and religious"; "General and miscellaneous criticisms"; "Additional references on individual poems." The over-all emphasis appears to be on interpretive studies, although books and articles which have little to do with content, per se—"reputation" studies, for example—are in no way slighted.

*The English Romantic poets* is authoritative without being peremptory. The judicial comments which appear on every page are presented from scholarly perspectives and, for the most part, cannot be called arbitrary. Occasionally one might think that the beginning graduate student could use a little more information than he is given with respect to a particular item. When Mr. Bernbaum says of Elsie Smith's *An estimate of Wordsworth by his contemporaries* (to cite an instance) that it is "not wholly dependable" (p. 38), most Wordsworthians will doubtless agree with him. The beginning specialist, however, could profit from being told why the work in question is not to be depended upon.

The authors have faced controversial matters such as the treatment of the Romantic poets by the "New Critics" with candor and fairness. At the same time they remind us that the years have not destroyed the value of many old, conservative studies in Romanticism from which modern critics have a tendency to shy away. This, by way of repetition, is another way of commenting upon the comprehensive nature of the book under review.

Its comprehensiveness, however, is circumscribed by selection: not of the items, but of the authors treated. One could argue that an extension of scope—the addition of chapters on Lamb, Hazlitt, De Quincey, and Scott, for example—would have greatly enhanced the usefulness of the book. This is not intended as adverse criticism; it is nothing more than a mild statement of regret, but one which some others may share. It is to be hoped that a similar book dealing with lesser lights than those treated in the present work may be under contemplation.

In presenting the thanks of nineteenth-century scholars to the authors of *The English Romantic poets*, one should include in his gratitude the Romantic section of the Modern Language Association and the enterprising secretary of the association, Mr. William Riley Parker, who from the beginning of his incumbency has taken an active and effective interest in promoting works of joint effort by scholars in the various specialties. In the case of the book at hand, a co-operative venture has produced a very useful critical bibliography—long awaited and most welcome.—K. L.

Rouse, H. Blair (ed.). "A selective and critical bibliography of studies in prose fiction for the year 1949." *JEGP*, XLIX, 358-87.

Sarton, George (ed.). "Critical bibliography of the history and philosophy of science and of the history of civilization." *Isis*, XXXIX (1948), 242-83 (72d bibliography); XL (1949), 124-93 (73d); 356-403 (74th); XLI, 58-103 (75th); 328-424 (76th).

Sawyer, Robert Graham (comp.). "Research in progress in the modern languages and literatures." *PMLA*, LXV, No. 3, 168-78: English language and literature, "VIII. Nineteenth-century literature" and "IX. Twentieth-century literature."

Weber, Carl J. *A thousand and one fore-edge paintings: with notes on the artists, bookbinders, publishers and other men and women connected with the history of a curious art*. Waterville, Me.: Colby college pr., 1949. Pp. xvi+194.

[Weber, Carl J.]. "Eighteen-fifty—'Annus mirabilis.'" *Colby libr. quart.*, Ser. II, pp. 225-37.

Descriptive check list of an exhibit of twenty books published in 1850.

Wright, Austin (ed.). "Victorian bibliography for 1949." *MP*, XLVII, 253-82.

*The year's work in English studies*, Vol. XXVIII (1947). Ed. for the English assoc. by F. S. Boas. London: Oxford univ. pr., 1949. "The nineteenth century and after," pp. 229-68; "Bibliographica," pp. 269-77.

Rev. in *N & Q*, Feb. 18, p. 88.

## II. ECONOMIC, POLITICAL, RELIGIOUS, AND SOCIAL ENVIRONMENT

Armytage, W. H. G. "The railway rates question and the fall of the third Gladstone ministry." *EHR*, LXV, 18-51.

Aspinall, Arthur. *Politics and the press, 1780-1850*. . . . See VB 1949, 255.

Rev. by W. O. Aydelotte in *AHR*, LV (1949), 133-34; by H. E. Williams in *MLR*, XLV, 112.

Asquith, Lady Cynthia. *Haply I may remember*. New York: Scribner's. Pp. 237.

Rev. by K. T. Willis in *LJ*, August, p. 1285; by Nancie Matthews in *NYTBR*, Aug. 13, p. 6; by C. E. Vulliamy in *S*, June 9, p. 798; by Julia Davis in *SRL*, Sept. 16, p. 25; in *TLS*, July 28, p. 473. Includes material about Barrie.

Aylward, J. D. "Some nineteenth-century fencing books." *Connoisseur*, CXXXVI, 114-20.

Bamm, Peter. "Über den dandy." *Deutsche Rundschau*, LXXVIII, 569-78.

Deals with the English and European dandy. Mentions Wilde.

Beck, George Andrew (ed.). *The English Catholics, 1850-1950*. London: Burns. Pp. 660.

Rev. in *TLS*, Nov. 17, p. 732.

Bessborough, Earl of (ed.). *Lady Charlotte Guest: extracts from her journal, 1833-1852*. London: Murray. Pp. 319.

Rev. by Ralph Partridge in *NS*, Oct. 21, p. 273; in *TLS*, Oct. 13, p. 640.

An important item for students of Victorian feminism.—K. L.

Bolitho, Hector. *The reign of Queen Victoria*. . . . See VB 1949, 256.

Rev. by H. C. F. Bell in *AHR*, LV, 601; by F. H. Herrick in *JMH*, XXII, 63-64; by A. B. Ferguson in *SAQ*, XLIX, 110-11.

Brazier, John R. "Charles Keene." *N & Q*, Oct. 14, p. 458.

Brook, Donald. *A pageant of English actors*. New York: Macmillan. Pp. viii+286.

Rev. by Edward Wagenknecht in *CST*, Aug. 13, p. 5; by H. K. Chinoy in *Theatre arts*, September, p. 5. Brief biographical sketches, including some of Victorians.

- C., H. D. "John Brown." *N & Q*, Dec. 23, pp. 567-68.
- Carew, Peter. "Sailor king and soldier groom." *Blackwood's*, CCLXVIII, 120-32.
- An account, from letters and memoirs presumably, of the relationships between the great-grandfather of the author, Capt. Thomas Taylor, and King William IV. Taylor was first an aide to the king (then Duke of Clarence) and later a groom of the bedchamber. The article brings out King William's attitude toward the Duchess of Kent and Princess Victoria. Taylor was present at the king's birthday dinner in 1836 when King William publicly upbraided the duchess for her "disrespect to him in keeping the young Princess away from Court." "The whole company was aghast and there was a horrible silence."—R. B. H.
- Carlton, W. J. "Charles Ross, parliamentary reporter." *N & Q*, Oct. 14, p. 457.
- Carter, George A. "Warrington and the public library movement." *FR*, new ser., CLXVIII (December), 400-404.
- Early history of tax-supported public libraries.
- Charlton, L. E. O. (ed.). *The recollections of a Northumbrian lady, 1815-1866*. . . See VB 1949, 256.
- Rev. by F. G. Sitwell in *Dublin rev.*, No. 447, pp. 129-31.
- Coates, Willson H. "Benthamism, laissez faire, and collectivism." *JHI*, XI, 357-63.
- Collins, Leonora (ed.). *London in the nineties*. London: Saturn. Pp. 96.
- Rev. in *TLS*, Dec. 22, p. 812. Photographs of scenes and people of the nineties, set off by excerpts from Besant, Beerbohm, *Punch*, et al.
- Darwin, Bernard. "Christmas and Mr. Punch." *NR*, CXXXV, 495-98.
- Kinds of Christmas cartoons in *Punch* from about 1864 to 1900, with a few illustrations.
- Derry, T. K., and Jarman, T. L. *The European world, 1870-1945*. London: Bell. Pp. 452.
- Rev. in *TLS*, Mar. 10, p. 151.
- Fejtő, François (ed.). *The opening of an era, 1848*. . . See VB 1949, 256.
- Rev. unfavorably by R. J. Rath in *JMH*, XXII, 180.
- french, Yvonne. *The great exhibition, 1851*. London: Harvill. Pp. 289.
- Rev. by K. John in *NS*, Dec. 9, pp. 594-95; by K. W. Luckhurst in *TLS*, Dec. 15, pp. 706-8.
- Finnegan, Francis. "Daniel Doyle and Young Ireland." *Studies: an Irish quart.*, XXXVIII (1949), 345-55.
- Frazer, W. M. *A history of English public health, 1834-1939*. London: Baillière.
- Rev. in *TLS*, Dec. 8, p. 789.
- Gallagher, J. "Fowell Buxton and the new African policy, 1838-1842." *CHJ*, X, 36-58.
- Garbati, Irving. "British trade unionism in the mid-Victorian era." *TQ*, XX, 69-84.
- Gibbs-Smith, C. H. *The great exhibition of 1851: a commemorative album*. London: H.M. Stat. Office.
- Rev. in *TLS*, Dec. 15, p. 706.
- Gregg, Pauline. *A social and economic history of Britain, 1760-1950*. London: Harrap. Pp. 584.
- Rev. in *TLS*, Nov. 24, p. 742.
- Griffith, G. O. "Mazzini di sempre." *Nuova antol.*, CDXLX, 113-23.
- Mentions several Victorians in connection with Mazzini.
- Griffith, Gwilym O. "Mazzini and communism." *CR*, CLXXXVII, No. 1009 (January), 31-36.
- Argues that Mazzini and Marx as revolutionaries were quite incompatible, since Mazzini looked upon the European question from the moral and religious point of view, whereas Marx's attitude toward it was fundamentally economic. A very good (but brief) article.—K. L.
- Gundy, H. Pearson. "The Fabians." *QQ*, LVII, 174-81.
- Gwynn, Dennis. "Denny Lane and Thomas Davis [died 1845; of the Young Ireland movement]." *Studies: an Irish quart.*, XXXVIII (1949), 15-28.
- Gwynn, Dennis. "John E. Pigot and Thomas Davis." *Studies: an Irish quart.*, XXXVIII (1949), 145-57.
- Harris, Abram L. "Utopian elements in Marx's thought." *Ethics*, LX, 79-99.

Of considerable interest to the student of nineteenth-century English socialism and ideas of utopia.—K. L.

Hatchman, Gerald H. "Nineteenth-century London slang." *N & Q*, Oct. 14, pp. 452-53, 459.

Hirst, Francis W. "Memories of great Victorians." *CR*, CLXXVIII, No. 1016 (August), 89-92.

Among them: Bryce, Sir George Trevelyan, Lord Lansdowne.

Howard, C. H. D. "Joseph Chamberlain and the 'unauthorized programme.'" *EHR*, LXV, 477-91.

Garvin's *Life of Joseph Chamberlain* is shown to be highly inaccurate in its treatment of the so-called "unauthorized programme" in the election of 1885, "the first to be held under a franchise that included agricultural labourers and the last before the home-rule schism." This election, says Mr. Howard, was the turning point of Chamberlain's career.—R. B. H.

Hutchings, Arthur. "In praise of John Bachus Dykes (1823-1876)." *DUJ*, new ser., XI, 48-56.

The influence of the Rev. Mr. Dykes, the author of *Hymns ancient and modern*, on later music.

Imlah, Albert J. "The terms of trade of the United Kingdom, 1798-1913." *JEH*, X, 171-94.

Jackson, Basil H. (ed.). *Recollections of Thomas Graham Jackson, 1835-1924*. New York: Oxford univ. pr. Pp. xiv+284.

Rev. by John Summerson in *NS*, Sept. 30, p. 329; in *TLS*, Nov. 24, p. 744. The memoirs of a famous and influential Victorian architect.

King, A. Hyatt. "English pictorial music title-pages, 1820-1885: their style, evolution, and importance." *Library*, 5th ser., IV, 262-72.

Knight, Hower Louis. *The English game laws, with particular reference to reform in the nineteenth century*. Diss., Univ. of Missouri. MA, VIII, No. 1 (1948), 76-78.

"Letters to William Jerdan, 1817-50." *BLR*, III, 52.

Note of a recent acquisition of MSS. Letters written while Jerdan was editor of the *Literary*

*gazette*, by more than two hundred persons, many of them contributors to Jerdan's review.

Lewis, Ray, and Maude, Angus. *The English middle classes*. New York: Knopf. Pp. ix+360. (Pub. in England 1949; London: Phoenix.)

Rev. by A. J. P. Taylor in *New R*, Aug. 28, pp. 20-21.

Lichten, Frances M. *Decorative art of Victoria's era*. New York: Scribner's. Pp. 274.

Rev. by Crane Brinton in *HTB*, Dec. 10, p. 6; by A. S. Plaut in *LJ*, Dec. 1, p. 2079; in *TLS*, Oct. 6, p. 624.

Meek, Ronald L. "The decline of Ricardian economics in England." *Economica*, XVII, 43-62.

Melville, Herman. *Journal of a visit to London*. . . . See VB 1949, 259.

Rev. by L. S. Mansfield in *MLN*, LXV, 285-86.

Mosse, W. E. "The negotiations for a Franco-Russian convention, November, 1856." *CHJ*, X, 59-74.

Pevsner, Nikolaus. *Matthew Digby Wyatt: the first Cambridge Slade professor of fine art*. London: Cambridge univ. pr. Pp. 44.

Rev. in *TLS*, Dec. 8, p. 783. Memoir of the architect who held the Cambridge Slade professorship about the same time that Ruskin held the Oxford Slade professorship.

Phillips, George L. *England's climbing-boys: a history of the long struggle to abolish child labor in chimney-sweeping*. Pref. by Arthur H. Cole. Boston: Baker libr., 1949. Pp. 61.

Rev. by Clara D. Rackham, *Econ. jour.*, LX, 381-82.

Phillips, George L. "Sweeps' feasts in the nineteenth century." *N & Q*, Feb. 18, pp. 68-70. Includes a description by Thackeray.

Prouting, Norman, and Timewell, Richard. "Some Victorian railway journeys." *Apollo*, LII, 181-85.

[Quennell, Peter.] "Roger Fenton in the Crimea." *Cornhill mag.*, No. 985 (winter), pp. 77-92.

Twelve photographs taken in 1855-56 during the Crimean War.



Rattenbury, Harold B. *David Hill, friend of China: a modern portrait*. London: Epworth pr., 1949. Pp. 214.

Rev. by S. Dixon in *LQHR*, April, p. 176.

Reddaway, T. F. "London in the nineteenth century. II. The origins of the metropolitan police." *NC*, CXLVII, 104-18 (see VB 1949, 258).

This article traces the various efforts at reform from Fielding's time that led to the establishment of the metropolitan police in 1829. The author shows the opposition of intrenched J.P.'s, constables, and watchmen; that of the radicals, who saw the police as the first step in the establishment of a military despotism; and that of the commoners, who were averse to change and suspicious of any interference with their personal liberty. He thinks that firm police control of London in the critical years 1830-50, which generally preserved law and order despite riots elsewhere, enabled regular development of constitutional reform without constant threats of mob violence; otherwise England might have gone republican or reactionary.—R. B. H.

Reddaway, T. F. "London in the nineteenth century. III. The fight for a water supply." *NC*, CXLVIII, 118-30.

Robertson Scott, J. W. *The story of the Pall Mall gazette, of its first editor, Frederick Greenwood, and of its founder, George Murray Smith*. New York: Oxford univ. pr. Pp. xi+470.

Rev. by P. B. in *Brontë soc. trans.*, XI, No. 4 (Part 60), 373; by S. K. Ratcliffe in *CR*, CLXXVIII, No. 1019 (November), 314-15; by John Armitage in *FR*, new ser., CLXVIII (September), 206; by Walter Allen in *NS*, July 1, pp. 20-21; in *N & Q*, Sept. 2, pp. 395-96; by Wilson Harris in *S*, June 2, pp. 764-66; by R. G. Cox in *Scrutiny*, XVII, 270-72; in *TLS*, June 23, p. 384.

Rostow, W. W. *British economy of the nineteenth century*. . . See VB 1949, 258.

Rev. by F. C. Dietz in *JMH*, XXII, 193.

Scrimgeour, R. M. (ed.). *The North London collegiate school, 1850-1950: a hundred years of girls' education: essays in honor of the centenary of the Frances Mary Buss foundation*. New York: Oxford univ. pr. Pp. viii+232.

Rev. in *TLS*, Mar. 31, p. 205.

Taylor, A. J. P. "Prelude to Fashoda: the question of the Upper Nile, 1894-5." *EHR*, LXV, 52-80.

Templewood, Viscount. *The unbroken thread*. New York: Knopf. Pp. 320. (Pub. in England 1949; London: Collins.)

Rev. by R. W. Henderson in *LJ*, Sept. 1, p. 1411; by Wilson Harris in *S*, Nov. 18, 1949, p. 710; by Garrett Mattingly in *SRL*, Aug. 19, p. 28; in *TLS*, Dec. 2, 1949, p. 789.

Six generations of the writer's family, through two centuries. Some readers will be disturbed by the amount of attention devoted to records and anecdotes of the pursuit of game.—A. W.

Wallace, Sarah Agnes, and Gillespie, Frances Elma. *The journal of Benjamin Moran, 1857-1865*. 2 vols. Chicago: Univ. of Chicago pr. Pp. xxiv+1-811; xx+815-1488.

Rev. in *TLS*, June 30, p. 397. Moran was a secretary in the American legation in London.

Watkin, A., and the editor [H. Butterfield]. "Gasquet and the Acton-Simpson correspondence." *CHJ*, X, 75-105.

A request by an American scholar for a re-examination of the Acton-Simpson letters has shown that Cardinal Gasquet in *Lord Acton and his circle* omitted many of them, changed them, and omitted parts, mostly without indicating that he had done so. The article prints some letters and examples of Gasquet's ineptitude.—R. B. H.

Wearmouth, Robert F. *Some working-class movements of the nineteenth century*. . . See VB 1949, 259.

Rev. by R. G. Cowherd in *JMH*, XXII, 294; by W. Brash in *LQHR*, January, p. 83.

Webb, Robert K. "Working class readers in early Victorian England." *EHR*, LXV, 333-51.

Using "literacy" in the narrowest sense as the "ability to read," the author shows quite convincingly that the ratio of literacy in the working classes was probably much higher before the Education Act of 1870 than had been supposed. He is aware of the hazards of statistics and makes no claim that all who could read did so widely. He concludes that the acts of 1870 and after did not create a reading audience but contributed to the development of the habit of reading.—R. B. H.



West, Rebecca. "Reader, transatlantic." *Harper's*, CCI (October), 77-87.

*Harper's* and the European reader through the years. Many mentions of Victorian authors.

Woodham-Smith, Cecil. *Florence Nightingale, 1820-1910*. London: Constable. Pp. vii+615.

Rev. by Ivo Geikie in *NR*, CXXXV, 381-89; by Ralph Partridge in *NS*, Sept. 9, p. 267; by Victor Bonham-Carter in *S*, Sept. 15, p. 296; in *TLS*, Oct. 6, p. 621.

### III. MOVEMENTS OF IDEAS AND LITERARY FORMS: ANTHOLOGIES

Aldington, Richard (ed.). *The religion of beauty: selections from the aesthetes*. London: Heinemann. Pp. viii+364.

Rev. by Monk Gibbon in *S*, Nov. 24, p. 579. Deals (among many others) with Morris, Ruskin, Rossetti.

Altick, Richard D. *The scholar adventurers*. New York: Macmillan. Pp. viii+338.

Rev. by E. F. Walbridge in *LJ*, Oct. 15, p. 1822; by Delancey Ferguson in *NYTBR*, Dec. 10, p. 6.

An account, intended for the general reader, of some of the most notable and exciting scholarly investigations and discoveries. Lively and stimulating, yet solidly authentic. Of Victorian interest: the Collier forgeries, the unmasking of T. J. Wise, Brontë manuscripts, letters of George Eliot and G. H. Lewes, letters of Meredith, the Thackeray papers, the forgeries of "Major Byron" and "Antique Smith," Beddoes manuscripts, Rossetti's addiction to drugs, the genesis of Conrad's *Almayer's folly*, Browning's essay on Chatterton, etc. Concise bibliographical notes give the chief printed sources of Altick's information and suggest occasional books and articles containing other narratives on the same general subjects.—A. W.

Atkins, Stuart Pratt. *The testament of Werther in poetry and drama*. . . . See VB 1949, 259.

Rev. by Marianne Bonwit in *Books abroad*, XXIV, 186.

Baker, James V. "The lark in English poetry." *Prairie schooner*, XXIV, 70-79.

Includes brief treatment of Meredith, Henley, Thompson, Hopkins.

Baker, Joseph E. (ed.). *The reinterpretation of Victorian literature*. Ed. for the Victorian Literature Group of the Mod. Lang. Assoc.

of America. Princeton: Princeton univ. pr. Pp. x+236.

Rev. by P. G. Ruggiers in *Books abroad*, XXIV, 415; briefly in *CE*, XI, 470; by C. D. Thorpe in *Michigan alum. quart. rev.*, LVI, 274-75; by Jacob Korg in *N*, June 24, p. 629; in *NCF*, V, 83; by Philip Tomlinson in *S*, Aug. 4, p. 150; by P. F. Baum in *SAQ*, XLIX, 548; by Robert Halsband in *SRL*, June 3, p. 20; by A. Ryan in *Thought*, XXV, 525-27; extensively in *TLS*, "The Victorians again," Aug. 25, p. 532 (see also "English studies," Sept. 8, p. 565, and "American scholarship," Oct. 6, p. 629); in *U.S. quart. book rev.*, VI, 149-50.

"The Victorian Literature Group . . . at the 1939 meeting in New Orleans, agreed to put out this volume to further the reinterpretation of a literature of great significance for us today." So reads the first sentence of the preface, by Professor Baker, chairman of the committee charged with this project. All other members of the group should congratulate the committee on the volume, achieved after various delays connected with World War II. The members of the committee were Joseph E. Baker, Joseph Warren Beach, Bradford A. Booth, Charles Frederick Harrold, and Howard F. Lowry. No requirements were placed upon the contributors "save that each should offer an invitation to further intellectual adventure whereby we can better appropriate to our use, enjoyment, and understanding the wealth of Victorian literature."

The contents of the book may be suggested briefly by listing its eleven articles: Emery Neff, "Social background and social thought"; Howard Mumford Jones, "The comic spirit and Victorian sanity"; Charles Frederick Harrold, "The Oxford movement: a reconsideration"; Norman Foerster, "The critical study of the Victorian age"; Bradford A. Booth, "Form and technique in the novel"; W. S. Knickerbocker, "Victorian education and the idea of culture"; Richard A. E. Brooks, "The development of the historical mind"; Frederick L. Mulhauser, "The tradition of Burke"; Karl Litzenberg, "The Victorians and the world abroad"; John W. Dodds, "New territories in Victorian biography"; Joseph E. Baker, "Our new Hellenic renaissance." The studies collected in this book do not present the interpretation of all Victorian literature; a more closely accurate title might possibly be "Invitation to reinterpretation of some phases of Victorian literature." All students of the Victorian period will note at once the absence of a treatment of poetry. Among other literary categories not considered are the drama, the short story, the fa-

miliar essay (and the essay of other sorts), the literature of science, critical (and other) periodicals, the literature treating of the fine arts, the literature of religion (it dealt with more than the Oxford movement), the literature of travel, gift-books, the literature of sport, and children's literature. Although there are many incidental allusions to one or another of the omitted categories—for example, to poetry—they provide no such treatment as is given to the novel. Incidentally, because of the various appearances of the names of many Victorian authors in more than one of the studies, an index, at least of authors' names, would have been useful.

As is inevitable in a book of this sort, the contributions are uneven. Differences appear: for instance, in angles of approach; degrees of weightiness; attitudes toward annotation; amounts of indication of research done by other scholars in a field; amounts of suggestion for new study; degrees of actual reinterpretation made. Some overlappings occur, not always in full agreement. In spite of variations, overlappings, and omissions, however, the book has such value that this review is strongly favorable. Furthermore, statement should be and is made here that the book is laudably infused, by the efforts of all contributors, with a proper spirit of vigor, pleasure, and concern for human welfare in all directions—a spirit proper for those who write of a great period in English literature.

To the honor of this book, (1) in many ways it enlightens our minds and provides better perspective; (2) it suggests explicitly and implicitly, intentionally and (sometimes) unintentionally, a vast number of topics for investigation—topics greatly varying in scope, range, depth, direction, and interest appeal; also, (3) it desirably whets our appetites for considerations, or reconsiderations, of other phases of Victorian literature, such as the drama or poetry, that are not directly treated in this book. These three achievements certainly constitute a basis for strong praise and for thanks to the Princeton University Press, the editor, the committee, and the contributors.—W. D. T.

Bateson, F. W. *English poetry: a critical introduction*. New York: Longmans. Pp. x+272.

Rev. by G. M. Hort in *CR*, CLXXVIII, No. 1019 (November), 316-17; by Howard Sargeant in *FR*, new ser., CLXVIII (July), 64-65; in *Mercur de France*, CCCX, 570; by Rex Warner in *NS*, Aug. 12, p. 181; by H. W. Garrod in *S*, June 23, pp. 860-62; by R. G. Cox in *Scrutiny*, XVII,

168-72; by Maynard Mack in *YR*, XXXIX, 338-40.

Bolitho, Hector. *A biographer's notebook*. New York: Macmillan. Pp. viii+213.

Rev. by Ernestine Evans in *HTB*, Oct. 29, p. 14; by Beatrice Libaire in *LJ*, Oct. 1, p. 1653; by W. B. Hayward in *NYTBR*, Nov. 12, p. 44. Includes an essay on Duchess Louise of Saxe-Coburg-Gotha (mother of Prince Albert) and another on Mowbray Morris, a nineteenth-century dramatic critic.

Bowra, C. M. *The Romantic imagination*. . . See VB 1949, 260.

Rev. by J. P. Pritchard in *Books abroad*, XXIV, 187-88; briefly in *CE*, XI, 231; by C. D. Thorpe in *JEGP*, XLIX, 427-30; in *Mercur de France*, CCCIX, 747; by J. M. Cohen in *S*, June 16, p. 826; by David Daiches in *SRL*, May 6, p. 52; in *TLS*, June 16, p. 374; by R. D. Altick in review article, "The poets called Romantic," *VQR*, XXVI, 311-16 (touches only briefly on the Bowra book).

Bush, Douglas. *Science and English poetry: a historical sketch, 1590-1950*. New York: Oxford univ. pr. Pp. viii+166.

Rev. briefly in *CE*, XII, 58-59; by J. G. Garcia in *NYTBR*, Oct. 15, p. 31; by W. V. O'Connor in *Poetry*, LXXVI, 352-54; by Bonamy Dobrée in *S*, Dec. 8, p. 659; by D. A. Stauffer in *SRL*, July 29, p. 10; in *U.S. quart. book rev.*, VI, 273.

Craig, Hardin (ed.). *A history of English literature*. New York: Oxford univ. pr. Pp. xiii+697.

Ed. "Memorabilia." *N & Q*, Dec. 9, p. 529.

On the personal papers of Sir Thomas Philipps (1792-1872), collector extraordinary.

Frantz, Adolf Ingram. *Half a hundred thralls to Faust: a study based on the British and the American translators of Goethe's Faust, 1823-1949*. Foreword by Carl F. Schreiber. Chapel Hill: Univ. of North Carolina pr., 1949. Pp. xx+315.

Rev. in *TLS*, Aug. 25, p. 538.

Gravel, George E. *The decline of tragedy in the early nineteenth century*. Diss., St. Louis univ. MA, IV, No. 2 (1943), 107-8.

Includes special study of the "healthily discordant" work of R. H. Horne.

Heath-Stubbs, John. *The darkling plain: Romanticism in English poetry from Darley to Yeats*. London: Eyre. Pp. 224.

- Rev. by J. M. Cohen in *S*, June 16, p. 826; in *TLS*, Aug. 4, p. 482.
- Hight, Gilbert. *The classical tradition*. . . See VB 1949, 261.
- Rev. briefly in *CE*, XI, 231; by Helmut Lindemann in *Deutsche Rundschau*, LXXVI, 498; by C. A. Robinson, Jr., in *SRL*, Mar. 4, p. 21; in *TLS*, Jan. 6, p. 12.
- Hobman, Daisy L. "Victorian muses." *HJ*, XLVIII, 173-76.
- An essay on Lucy Aikin and Agnes and Eliza Strickland.
- Holden, Lord Angus. *Purgatory revisited: a Victorian parody*. London: Skeffington, 1949. Pp. 216.
- Hough, Graham. *The last Romantics*. New York: Macmillan. Pp. xix+284. See VB 1949, 261.
- Rev. by Barbara Cooper in *LL*, LXIV, 69-71; briefly in *Mercure de France*, CCCX, 720; by V. S. Pritchett in *NS*, Nov. 5, 1949, p. 516; by E. C. Dunn in *NYTBR*, Oct. 15, p. 28; in *TLS*, June 9, p. 356; by A. K. Davis, Jr., in *VQR*, XXVII (1951), 154-60.
- Howe, Evelyn Mitchell. "Convention and revolt in the treatment of landscape in the early nineteenth century." In *Summaries of doctoral diss.*, Univ. of Wisconsin, IX (1949), 488-89.
- Howe, Susanne. *Novels of empire*. New York: Columbia univ. pr. Pp. viii+186.
- Rev. by Theodore Ropp in *SAQ*, XLIX, 120-21.
- Ideas and beliefs of the Victorians*. London: Sylvan pr., 1949. Pp. 448.
- Texts of a series of talks on the Third Programme of the BBC. See VB 1948, 251.
- Jones, Joseph. "Thomas Campbell's apologies to America." *Studies in English* 1947 (Univ. of Texas pr.), pp. 178-83.
- Kavanagh, Peter. *The story of the Abbey theatre: from its origins in 1899 to the present*. New York: Devin-Adair. Pp. xi+243.
- Rev. by F. Thompson in *Hopkins rev.*, IV, 73-75 ("W. B. Yeats is the hero" of this book, which is "the best history yet published of that greatest of all the little theatres"—yet Thompson finds some specific faults); by W. P. Eaton in *HTB*, Nov. 12, p. 32; by George Freedley in *LJ*, Sept. 15, p. 1510; by Sean O'Casey in *NYTBR*, Oct. 15, p. 6; by Henry Popkin in *Theatre arts*, XXXIV (December), 5.
- Keating, John Edward. *Autobiography as inner history: a Victorian genre*. Diss., Univ. of Illinois. *MA*, X, No. 4 (1950), 215-16.
- Leavis, F. R. *The great tradition*. . . See VB 1949, 261.
- Rev. by H. W. Häusermann in *ES*, XXXI, 73-74.
- Levin, Harry (ed.). *Perspectives of criticism*. ("Harvard studies in comparative literature," No. 20). Cambridge: Harvard univ. pr. Pp. xiv+248.
- Rev. in *U.S. quart. book rev.*, VI, 277. Includes: Kelleher, John V., "Matthew Arnold and the Celtic revival," pp. 197-221; Tillotson, Geoffrey, "Newman's Essay on poetry: an exposition and comment," pp. 161-95.
- Little, Evelyn Steel. *Homer and Theocritus in English translation: a critical bibliography*. . . Diss., Univ. of Michigan. *MA*, III, No. 2 (1941), 60-61.
- Maura, Sister. "Detective fiction." *Dalhousie rev.*, XXX (January, 1951), 387-92.
- Morgan, Edwin. "Women and poetry." *Cambridge jour.*, III, 643-73.
- Treats especially Emily Brontë and Mrs. Browning.
- Parkinson, C. Northcote. *Portsmouth point: the British navy in fiction*. Cambridge: Harvard univ. pr., 1949. Pp. 154. (Pub. in England 1948, Univ. of Liverpool pr.)
- Rev. briefly by Theodore Ropp in *SAQ*, XLIX, 428.
- Patterson, Charles Ivey. *The Romantic critics' conception of the novel*. . . Diss., Univ. of Illinois. *MA*, X, No. 2 (1950), 116-17.
- Includes De Quincey on Dickens and Thackeray.
- Pearson, Hesketh. *The last actor-managers*. London: Methuen. Pp. xii+83.
- Rev. in *TLS*, Dec. 22, p. 814.
- Peery, William. "Nineteenth-century editorial practice as illustrated in the descent of the text of Nathan Field." *Studies in English* 1947 (Univ. of Texas pr.), pp. 5-17.
- Scrutinizes the editorial work of John Payne Collier, W. Carew Hazlitt, and A. W. Verity;

reveals numerous "minor and major failings" and shows the continued degeneration of the text of Field's plays at the hands of these editors.—W. D. T.

Phelps, Gilbert. "Russian realism and English fiction." *Cambridge jour.*, III, 277-91.

A notable study, treating especially of the Russian influence in England before 1890.—W. D. T.

Rodney, Robert M. "Mark Twain in England." In *Summaries of doctoral diss.*, Univ. of Wisconsin, IX (1949), 491-93.

Roloff, Walter, et al. *German literature in British magazines, 1750-1860*. . . See VB 1949, 262.

Rev. by H. J. Meessen in *Monatshefte*, XLII, 114.

Routh, Harold Victor. *English literature and ideas in the twentieth century*. . . See VB 1949, 262.

Rev. unfavorably by C. L. Mowat in *JMH*, XXII, 85-86.

Senseman, Wilfrid M. *Demi-science and fiction: the utilization of the pseudo-scientific in some English novels of the period from 1790 to 1840*. Diss., Univ. of Michigan. MA, X, No. 3 (1950), 150-51.

"Shapers of the modern novel: a catalogue of an exhibition." *PLC*, XI, 134-41.

Joseph Conrad and Karl Marx are included.

Smyth, Miriam. *The ethical conception of literature in English literary theory*. Diss., Univ. of Kansas. MA, III, No. 1 (1941), 17-18.

Stevenson, Lionel. "The intellectual novel in the nineteenth century." *Personalist*, XXXI, 42-57, 157-66.

Stone, Reynolds; Hemmings, F. W. J. "Henry Vizetelly." *TLS*, Nov. 17, p. 727; Dec. 1, p. 767.

Vizetelly the engraver and Vizetelly the publisher are one and the same man.

Strout, A. L. "Contributors to 'Blackwood's magazine.'" *N & Q*, Feb. 18, pp. 71-72.

Warren, Alba H., Jr. *English poetic theory, 1825-1865*. ("Princeton studies in English," No. 29.) Princeton: Princeton univ. pr. Pp. vii + 243.

Chapters on Newman, Keble, Mill, Carlyle, Hunt, Browning, E. S. Dallas, Arnold, Ruskin. Substantial bibliography.—K. L.

Wellek, René, and Warren, Austin. *Theory of literature*. . . See VB 1949, 262-63.

Rev. by Eliseo Vivas in *KR*, XII, 161-65; by Harriet Zinnes in *Poetry*, LXXV, 303-4, 306; by Seymour Betsky in *Scrutiny*, XVI (1949), 260-64; in *TLS*, Feb. 24, p. 119.

Wiener, Philip P. *Evolution and the founders of pragmatism*. Foreword by John Dewey. Cambridge: Harvard univ. pr., 1949. Pp. xiv + 288.

Rev. in *TLS*, Apr. 21, p. 242.

Wiley, Basil. *Nineteenth century studies: Coleridge to Matthew Arnold*. . . See VB 1949, 264.

Rev. briefly in *CE*, XI, 472; by N. Braybrooke in *FR*, new ser., CLXVII (January), 61; by J. C. G. Burton in *HJ*, XLVIII, 204-6; by Richard Chase in *N*, Apr. 8, p. 330; by David Daiches in *New R*, Apr. 10, pp. 19-20; by V. S. Pritchett in *NS*, Dec. 24, p. 759; by Carlos Baker in *NYTBR*, Jan. 8, p. 7; by John Sparrow in *S*, Feb. 24, pp. 252-54; by P. F. Baum in *SAQ*, XLIX, 551-52; by Robert Halsband in *SRL*, Jan. 28, p. 30; by A. D. Culler in *YR*, XXXIX, 552-54.

Woolf, Virginia. *The captain's death bed and other essays*. Ed. by Leonard Woolf. New York: Harcourt. Pp. viii + 248.

Rev. by Edward Wagenknecht in *CST*, May 14, p. 11; by Isabel Bolton in *HTB*, June 11, p. 4; by K. T. Willis in *LJ*, May 1, p. 774; by Louise Bogan in *New R*, May 29, p. 18; by V. S. Pritchett in *NS*, May 13, p. 548; by K. A. Porter in *NYTBR*, May 7, p. 3; by B. R. Redman in *SRL*, June 17, p. 16; in *TLS*, May 26, p. 319.

Twenty-five essays, some of them previously unpublished. Includes "The captain's death bed [Frederick Marryat]," pp. 37-47; "Ruskin," pp. 48-52; "Half of Thomas Hardy," pp. 62-68; "Leslie Stephen," pp. 69-75; "Mr. Conrad: a conversation," pp. 76-81; "Walter Raleigh," pp. 87-93.

Young, G. M. *Last essays*. London: Hart-Davis.

Contains essays on "The liberal mind in Victorian England," "Thackeray," "Newman," "Thomas Hardy," etc. Briefly noted by Harold Nicolson in *S*, Aug. 4, p. 143; rev. in *TLS*, Sept. 29, p. 610.

## IV. INDIVIDUAL AUTHORS

**Aikin, Lucy** (see III, Hobman).

**Alford, Maddox, Margaret.** "Henry Alford." *TLS*, Oct. 13, p. 645.

A letter referring to a proposed biography of Alford, dean of Canterbury and first editor of the *Contemporary review*.

**Allingham, Bode, Carl.** "Thoreau and Allingham." *N & Q*, Jan. 21, p. 39.

Query regarding a reported correspondence.

**Arnold, Matthew** (see also III, Levin, Warren). *Poetical works*. Ed. by C. B. Tinker and H. F. Lowry. [3d ed.] ("Oxford standard editions.") New York: Oxford univ. pr. Pp. xxxii+509.

Rev. briefly in *CE*, XII, 60-61; by E. K. Brown in *MP*, XLVIII, 140; by Arnold Lunn in *NR*, CXXXV, 389-91.

Baum, Paul Franklin. "Arnold's Marguerite." *Booker memorial studies*, pp. 78-103 (see Carlyle: Shine).

Bonnerot, Louis. *Matthew Arnold, poète*. . . See VB 1949, 263.

Rev. by Iris Sells in *MLR*, XLV, 251-54; by E. K. Brown in *MP*, XLVII, 211-14.

Brown, Edward K. *Matthew Arnold: a study in conflict*. . . See VB 1949, 263.

Rev. by W. D. Templeman in *MLQ*, XI, 366-67; by E. B. Burgum in *Sci. & soc.*, XIV, 184-88.

Collinson, E. John. "Matthew Arnold's grave." *TLS*, Mar. 12, 1949, p. 169.

Letter asking for funds to keep Arnold's burial place from falling into disrepair.

Connell, W. F. *The educational thought and influence of Matthew Arnold*. London: Routledge. Pp. xvi+304.

Rev. by A. Rowse in *NR*, CXXXV, 503-6; in *TLS*, Oct. 20, p. 659.

Gwynn, Frederick L. "Arnold's *Dover Beach*." *Ex*, VIII, item 46.

H., G. N. S. "Pencil sketches at Oriel College, Oxford." *N & Q*, Nov. 25, p. 523.

One of the sketches is of Arnold.

Hyder, Clyde K. "Arnold's 'The scholar gipsy.'" *Ex*, IX, item 23.

Knickerbocker, William S. "Arnold's 'Thyrsis.'" *Ex*, VIII, item 51.

In the title and throughout this note, "Thyrsis" should read "The scholar gipsy."

Neiman, Fraser. "Plotinus and Arnold's 'Quiet work.'" *MLN*, LXV, 52-55.

Scott, Florence R. "The duality of Matthew Arnold." *Personalist*, XXXI, 304-10.

Tillotson, Geoffrey. "Arnold and Pater: critics historical, aesthetic, and otherwise." In *Essays and studies 1950*, ed. by G. R. Hamilton, pp. 47-68.

Trawick, Buckner B. "The sea of faith and the battle by night in *Dover Beach*." *PMLA*, LXV, 1282-83.

Though the two principal figures of speech round which the poem was built came originally from Sophocles and Thucydides, they seem to have been suggested to Arnold by Clough's use of them only two years earlier.

Trilling, Lionel. *Matthew Arnold*. . . See VB 1949, 264.

Rev. by W. Blackburn in *SAQ*, XLIX, 106; by T. Kirby in *Thought*, XXV, 353-55.

**Arnold, W. D. Mégroz, R. L.** "Matthew Arnold's brother." *TLS*, Jan. 25, 1949, p. 73.

Letter concerning William Delafield Arnold, author of a novel entitled *Oakfield* (1853).

**Austin** (see Swinburne: Knaplund).

**Bailey, Peckham, Morse.** "English editions of Philip James Bailey's *Festus*." *BSP*, XLIV, 55-58.

**Barnes** (see also III, Heath-Stubbs). *Selected poems*. Ed. by Geoffrey Grigson. ("Muses' Libr.") London: Routledge. Pp. x+296.

Rev. by J. M. Cohen in *TLS*, Dec. 8, pp. 672-74.

Bayliss, Stanley A. "Apropos William Barnes (1801-86)." *LQHR*, October, pp. 351-55.

**Barrie** (see also I, Legg; II, Asquith). Wynne, Marjorie G. "The James Matthew Barrie collection." *Yale univ. libr. gaz.*, XXIII (1949), 184-88.

**Beddoes** (see also III, Altick). *Plays and poems*. Introd. by H. W. Donner. ("Muses' Libr.") Cambridge: Harvard univ. pr.; London: Routledge. Pp. lxxxiii+416.

Rev. by Rolfe Humphries in *N*, Dec. 9, p. 536; in *S*, Nov. 17, p. 524; in *TLS*, Oct. 13, p. 642.



reveals numerous "minor and major failings" and shows the continued degeneration of the text of Field's plays at the hands of these editors.—W. D. T.

Phelps, Gilbert. "Russian realism and English fiction." *Cambridge jour.*, III, 277-91.

A notable study, treating especially of the Russian influence in England before 1890.—W. D. T.

Rodney, Robert M. "Mark Twain in England." In *Summaries of doctoral diss.*, Univ. of Wisconsin, IX (1949), 491-93.

Roloff, Walter, et al. *German literature in British magazines, 1750-1860*. . . See VB 1949, 262.

Rev. by H. J. Meessen in *Monatshefte*, XLII, 114.

Routh, Harold Victor. *English literature and ideas in the twentieth century*. . . See VB 1949, 262.

Rev. unfavorably by C. L. Mowat in *JMH*, XXII, 85-86.

Senseman, Wilfred M. *Demi-science and fiction: the utilization of the pseudo-scientific in some English novels of the period from 1790 to 1840*. Diss., Univ. of Michigan. MA, X, No. 3 (1950), 150-51.

"Shapers of the modern novel: a catalogue of an exhibition." *PLC*, XI, 134-41.

Joseph Conrad and Karl Marx are included.

Smyth, Miriam. *The ethical conception of literature in English literary theory*. Diss., Univ. of Kansas. MA, III, No. 1 (1941), 17-18.

Stevenson, Lionel. "The intellectual novel in the nineteenth century." *Personalist*, XXXI, 42-57, 157-66.

Stone, Reynolds; Hemmings, F. W. J. "Henry Vizetelly." *TLS*, Nov. 17, p. 727; Dec. 1, p. 767.

Vizetelly the engraver and Vizetelly the publisher are one and the same man.

Strout, A. L. "Contributors to 'Blackwood's magazine.'" *N & Q*, Feb. 18, pp. 71-72.

Warren, Alba H., Jr. *English poetic theory, 1825-1865*. ("Princeton studies in English," No. 29.) Princeton: Princeton univ. pr. Pp. vii+243.

Chapters on Newman, Keble, Mill, Carlyle, Hunt, Browning, E. S. Dallas, Arnold, Ruskin. Substantial bibliography.—K. L.

Wellek, René, and Warren, Austin. *Theory of literature*. . . See VB 1949, 262-63.

Rev. by Eliseo Vivas in *KR*, XII, 161-65; by Harriet Zinnes in *Poetry*, LXXV, 303-4, 306; by Seymour Betsky in *Scrutiny*, XVI (1949), 260-64; in *TLS*, Feb. 24, p. 119.

Wiener, Philip P. *Evolution and the founders of pragmatism*. Foreword by John Dewey. Cambridge: Harvard univ. pr., 1949. Pp. xiv+288.

Rev. in *TLS*, Apr. 21, p. 242.

Wiley, Basil. *Nineteenth century studies: Coleridge to Matthew Arnold*. . . See VB 1949, 264.

Rev. briefly in *CE*, XI, 472; by N. Braybrooke in *FR*, new ser., CLXVII (January), 61; by J. C. G. Burton in *HJ*, XLVIII, 204-6; by Richard Chase in *N*, Apr. 8, p. 330; by David Daiches in *New R*, Apr. 10, pp. 19-20; by V. S. Pritchett in *NS*, Dec. 24, p. 759; by Carlos Baker in *NYTBR*, Jan. 8, p. 7; by John Sparrow in *S*, Feb. 24, pp. 252-54; by P. F. Baum in *SAQ*, XLIX, 551-52; by Robert Halsband in *SRL*, Jan. 28, p. 30; by A. D. Culler in *YR*, XXXIX, 552-54.

Woolf, Virginia. *The captain's death bed and other essays*. Ed. by Leonard Woolf. New York: Harcourt. Pp. viii+248.

Rev. by Edward Wagenknecht in *CST*, May 14, p. 11; by Isabel Bolton in *HTB*, June 11, p. 4; by K. T. Willis in *LJ*, May 1, p. 774; by Louise Bogan in *New R*, May 29, p. 18; by V. S. Pritchett in *NS*, May 13, p. 548; by K. A. Porter in *NYTBR*, May 7, p. 3; by B. R. Redman in *SRL*, June 17, p. 16; in *TLS*, May 26, p. 319.

Twenty-five essays, some of them previously unpublished. Includes "The captain's death bed [Frederick Marryat]," pp. 37-47; "Ruskin," pp. 48-52; "Half of Thomas Hardy," pp. 62-68; "Leslie Stephen," pp. 69-75; "Mr. Conrad: a conversation," pp. 76-81; "Walter Raleigh," pp. 87-93.

Young, G. M. *Last essays*. London: Hart-Davis.

Contains essays on "The liberal mind in Victorian England," "Thackeray," "Newman," "Thomas Hardy," etc. Briefly noted by Harold Nicolson in *S*, Aug. 4, p. 143; rev. in *TLS*, Sept. 29, p. 610.



## IV. INDIVIDUAL AUTHORS

**Aikin, Lucy** (see III, Hobman).

**Alford, Maddox, Margaret.** "Henry Alford." *TLS*, Oct. 13, p. 645.

A letter referring to a proposed biography of Alford, dean of Canterbury and first editor of the *Contemporary review*.

**Allingham, Bode, Carl.** "Thoreau and Allingham." *N & Q*, Jan. 21, p. 39.

Query regarding a reported correspondence.

**Arnold, Matthew** (see also III, Levin, Warren). *Poetical works*. Ed. by C. B. Tinker and H. F. Lowry. [3d ed.] ("Oxford standard editions.") New York: Oxford univ. pr. Pp. xxxii+509.

Rev. briefly in *CE*, XII, 60-61; by E. K. Brown in *MP*, XLVIII, 140; by Arnold Lunn in *NR*, CXXXV, 389-91.

**Baum, Paul Franklin.** "Arnold's Marguerite." *Booker memorial studies*, pp. 78-103 (see **Carlyle: Shine**).

**Bonnerot, Louis.** *Matthew Arnold, poète*. . . See VB 1949, 263.

Rev. by Iris Sells in *MLR*, XLV, 251-54; by E. K. Brown in *MP*, XLVII, 211-14.

**Brown, Edward K.** *Matthew Arnold: a study in conflict*. . . See VB 1949, 263.

Rev. by W. D. Templeman in *MLQ*, XI, 366-67; by E. B. Burgum in *Sci. & soc.*, XIV, 184-88.

**Collinson, E. John.** "Matthew Arnold's grave." *TLS*, Mar. 12, 1949, p. 169.

Letter asking for funds to keep Arnold's burial place from falling into disrepair.

**Connell, W. F.** *The educational thought and influence of Matthew Arnold*. London: Routledge. Pp. xvi+304.

Rev. by A. Rowse in *NR*, CXXXV, 503-6; in *TLS*, Oct. 20, p. 659.

**Gwynn, Frederick L.** "Arnold's *Dover Beach*." *Ex*, VIII, item 46.

**H., G. N. S.** "Pencil sketches at Oriel College, Oxford." *N & Q*, Nov. 25, p. 523.

One of the sketches is of Arnold.

**Hyder, Clyde K.** "Arnold's 'The scholar gipsy.'" *Ex*, IX, item 23.

**Knickerbocker, William S.** "Arnold's 'Thyrsis.'" *Ex*, VIII, item 51.

In the title and throughout this note, "Thyrsis" should read "The scholar gipsy."

**Neiman, Fraser.** "Plotinus and Arnold's 'Quiet work.'" *MLN*, LXV, 52-55.

**Scott, Florence R.** "The duality of Matthew Arnold." *Personalist*, XXXI, 304-10.

**Tillotson, Geoffrey.** "Arnold and Pater: critics historical, aesthetic, and otherwise." In *Essays and studies 1950*, ed. by G. R. Hamilton, pp. 47-68.

**Trawick, Buckner B.** "The sea of faith and the battle by night in *Dover Beach*." *PMLA*, LXV, 1282-83.

Though the two principal figures of speech round which the poem was built came originally from Sophocles and Thucydides, they seem to have been suggested to Arnold by Clough's use of them only two years earlier.

**Trilling, Lionel.** *Matthew Arnold*. . . See VB 1949, 264.

Rev. by W. Blackburn in *SAQ*, XLIX, 106; by T. Kirby in *Thought*, XXV, 353-55.

**Arnold, W. D. Mégroz, R. L.** "Matthew Arnold's brother." *TLS*, Jan. 25, 1949, p. 73.

Letter concerning William Delafield Arnold, author of a novel entitled *Oakfield* (1853).

**Austin** (see **Swinburne: Knaplund**).

**Bailey, Peckham, Morse.** "English editions of Philip James Bailey's *Festus*." *BSP*, XLIV, 55-58.

**Barnes** (see also III, Heath-Stubbs). *Selected poems*. Ed. by Geoffrey Grigson. ("Muses' Libr.") London: Routledge. Pp. x+296.

Rev. by J. M. Cohen in *TLS*, Dec. 8, pp. 672-74.

**Bayliss, Stanley A.** "Apropos William Barnes (1801-86)." *LQHR*, October, pp. 351-55.

**Barrie** (see also I, Legg; II, Asquith). Wynne, Marjorie G. "The James Matthew Barrie collection." *Yale univ. libr. gaz.*, XXIII (1949), 184-88.

**Beddoes** (see also III, Altick). *Plays and poems*. Introd. by H. W. Donner. ("Muses' Libr.") Cambridge: Harvard univ. pr.; London: Routledge. Pp. lxxxiii+416.

Rev. by Rolfe Humphries in *N*, Dec. 9, p. 536; in *S*, Nov. 17, p. 524; in *TLS*, Oct. 13, p. 642.

- Beerbohm** (see also II, Collins). *A Christmas garland: with a new parody*. London: Heinemann. Pp. 204.  
Rev. by Michael Swan in *S*, Mar. 10, p. 314.
- And even now*. [New ed.] London: Heinemann. Pp. 332.  
Rev. by K. A. Porter in *NYTBR*, Oct. 22, p. 5.
- "George Moore." *AM*, CLXXXVI (December), 34-39.
- Seven men—and two others*. [New ed.] London: Heinemann. Pp. 206.  
Rev. by Michael Swan in *S*, Mar. 10, p. 314.
- Bentham** (see also II, Coates; **Mill, Stephen**). Stark, W. "Bentham and the maximum price of bread." *N & Q*, Oct. 28, p. 479.
- Besant** (see II, Collins).
- Blackmore**. Seybolt, Paul S. "Blackmore's 'Poems by Melanther.'" *New colophon*, II, 380-81.
- Borrow**. Armstrong, Martin. *George Borrow*. ("English novelists" series.) London: Barker. Pp. 101.  
Rev. in *N & Q*, Sept. 30, p. 439; by Naomi Lewis in *NS*, July 29, pp. 127-28; in *TLS*, June 30, p. 400.
- Fréchet, René. "George Borrow." *TLS*, Oct. 6, p. 629.
- Bridges** (see also **Hopkins**: Charney). Baines, Arnold H. J. "Robert Bridges: a source." *N & Q*, Oct. 28, p. 478.
- Bright, Henry Arthur** (see **Swinburne**: Lang).
- Brontës** (see also III, Altick, Morgan). *The heather edition of the works of the Brontë sisters*. Arr. and introd. by Phyllis Bentley. 6 vols. London: Wingate, 1949.  
Rev. by W. L. A. in *Brontë soc. trans.*, XI, No. 4 (Part 60), 371; in *TLS*, Jan. 20, p. 42.
- Braithwaite, William Stanley. *The bewitched parsonage: the story of the Brontës*. New York: Coward-McCann. Pp. xi+238.  
Rev. by S. C. Chew in *HTB*, Oct. 15, p. 21; by K. T. Willis in *LJ*, Oct. 1, p. 1653; by William Peden in *NYTBR*, Oct. 8, p. 5.
- Brontë Society, Transactions and other publications of*.  
Vol. XI, No. 4 (Part 59, 1949) has items: Andrews, W. L., "The centenary of Emily Brontë's death" (pp. 242-47); Andrews, W. L., "Putting the Brontës on the stage" (pp. 271-73); "Centenary of Anne Brontë's death: a Scarborough commemoration" (pp. 237-38); "Norway and the Brontës" (p. 261); Raymond, E., "Exiled and harassed Anne" (pp. 225-36); Scott, R. M., "High Sunderland Hall in decay" (p. 262); "The youngest Brontë: a Third Programme appreciation" (pp. 240-41); Weir, Edith M., "New Brontë material comes to light: a picture attributed to Emily; letters from the Heggers" (pp. 249-61).  
Vol. XI, No. 5 (Part 60) has items: Andrews, W. L., "The *Times* review that made Charlotte Brontë cry [the review of *Shirley*]" (pp. 359-69); Cunliffe, Walter R., "The Brontës in other people's books" (pp. 332-36); Garbett, Cyril, archbishop of York, "The courage of the Brontës [a sermon preached at Haworth, May 28, 1950]" (327-31); Midgley, Wilson, "Sunshine on Haworth Moor" (pp. 309-26); Raymond, E., "Notes on Mr. Nicholls and Whitecross" (pp. 374-75); "Three essays by Emily Brontë" [reprinted from *Five essays written in French by Emily Jane Brontë*] (pp. 337-41); "Where the Brontës borrowed books: the Keighley Mechanics Institute [contains valuable list of the books in this lending library]" (pp. 344-58).
- Debû-Bridel, Jacques. *Le secret d'Emily Brontë*. Paris: Ferenczi.
- Rev. by P. B. in *Brontë soc. trans.*, XI, No. 4 (Part 60), 372; by F. J. Carmody in *NCF*, V, 239-42.
- Ed. "Charlotte Brontë and Harriet Martineau." *TLS*, June 9, p. 364.
- Ed. "Pot shooting." *TLS*, Apr. 30, 1949, p. 281.
- A leading article that led to a controversy involving a letter under the same title by R. A. Edwards, May 6, 1949, p. 297, and letters under the title "The Brontës and Methodism" as follows: by Phyllis Bentley, May 20, 1949, p. 329, and June 10, 1949, p. 381; by Thomas Olsen, May 27, 1949, p. 347; by G. Elsie Harrison, June 24, 1949, p. 413.
- Ellisiv, Steen. "Problemet Emily Brontë." *Edda*, XLIX (1949), 161-78.
- Escombe, Lucienne. *Emily Brontë et ses démons*. Paris and Clermont: Fernand Serlot, 1941.  
Rev. by F. J. Carmody in *NCF*, V, 239-42.

Hanson, Lawrence, and Hanson, E. M. *The four Brontës*. . . See VB 1949, 265.

Rev. by E. M. W. in *Brontë soc. trans.*, XI, No. 4 (Part 60), 370-71; briefly in *CE*, XI, 476; by Edward Wagenknecht in *CST*, Mar. 12, p. 4; by K. T. Willis in *LJ*, Mar. 1, p. 396; unfavorably by E. Sorenson in *LL*, LXIV, 238-40; by Fannie Ratchford in *NCF*, V, 231-37; by David Daiches in *New R*, Sept. 25, pp. 26-27; by Naomi Lewis in *NS*, Dec. 24, 1949, p. 763; by Angela Thirkell in *NYTBR*, Mar. 19, p. 5; by Harry Ransom in *SRL*, Apr. 15, p. 48; in *TLS*, Jan. 20, p. 42.

Harrison, G. Elsie. *The clue to the Brontës*. London: Methuen, 1948. Pp. vii+222.

Rev. by W. L. Andrews in *Brontë soc. trans.*, XI, No. 4 (Part 59, 1949), 269-70. Invites readers to perceive "the incandescent flame of the Wesley portent behind the familiar constellation of the Brontës."

Henderson, Philip; Morgan, Edwin; Chambers, L. R.; Hartley, L. P. "Emily Brontë's poems." *TLS*, Jan. 29, 1949, p. 73; Feb. 12, 1949, p. 111; Mar. 12, 1949, p. 169; Apr. 9, 1949, p. 233; Apr. 23, 1949, p. 270.

A controversy about "The visionary."

[Jones, Joseph.] "Rare book collections. I." *Libr. chron., univ. of Texas*, III, 224-25.

Acquisition of "sixteen filing cases tightly packed with Brontëana totalling thousands of items." Secondary source material collected by J. Alex Symington. (See VB 1949, 254, Marchand.)

Lane, Margaret. "Mr. Nicholls." *Cornhill mag.*, No. 983 (summer), pp. 351-75.

A sympathetic, skilful account of the husband of Charlotte Brontë. Stresses the revolution that occurred in Charlotte's attitude toward him, and her happiness during their brief married life. Engenders greater respect for Nicholls than is usually accorded him. Two illustrations.—A. W.

Scargill, M. H. "'All passion spent': a revaluation of *Jane Eyre*." *TQ*, XIX, 120-25.

Thorburn, Donald B. *The effects of the Wesleyan movement on the Brontë sisters, as evidenced by an examination of certain of their novels*. Diss., New York univ. MA, VIII, No. 2 (1948), 109-11.

Brown. Veitch, James. "George Douglas Brown." *TLS*, Dec. 9, 1949, p. 809.

Request for information concerning the author of *The house with the green shutters*.

Brownings (see also III, Altick, Morgan, Warren; Dalby; Pratt). *New letters of Robert Browning*. Ed. with introd. and notes by William Clyde De Vane and Kenneth Leslie Knickerbocker. New Haven: Yale univ. pr. Pp. vi+413.

Rev. by Shirley Barker in *LJ*, Oct. 1, p. 1653; by DeLancey Ferguson in *NYTBR*, Nov. 26, p. 5; by Frances Winwar in *SRL*, Dec. 2, pp. 23-24. Four hundred letters. Among the persons addressed are Sidney Colvin, John Forster, R. H. Horne, J. C. Hotten, Leigh Hunt, Robert Eyres Landor, Frederick Locker, Milnes, Ruskin, Talfourd, Thackeray, and W. H. White.

Altick, Richard D. "Robert Browning rides the Chicago and Alton." *New colophon*, III, 78-81.

Browning's "complete works" were reprinted in monthly instalments in timetables of the Chicago and Alton Railroad in 1872-74. An astonishing episode, skilfully narrated.—A. W.

Attwater, Rachel; Alington, C. A.; Kenmare, Dallas. "Versions of Browning." *TLS*, Jan. 13, p. 25; Jan. 27, p. 57.

Boyce, George K. "From Paris to Pisa with the Brownings." *New colophon*, III, 110-19.

The story of the famous wedding journey of 1846 told in five hitherto unpublished letters to Lady Byron from Anna Jameson, who accompanied the Brownings on the trip.

Browning, Robert. *Essay on Chatterton*. . . See VB 1949, 265.

Rev. by T. C. Livingstone in *MLR*, XLV, 250-51.

Fairchild, Hoxie N. "*La Saisiaz and The nineteenth century*." *MP*, XLVIII, 104-11.

Gierasch, Walter. "Browning's *A serenade at the villa*." *Ex*, VIII, item 37.

Hartle, Robert W. "Gide's interpretation of Browning." *Studies in English* (Univ. of Texas pr.), XXVIII (1949), 244-56.

Phillips, Mary. "Can it be Browning?" *N & Q*, Feb. 4, p. 64.

Raymond, William O. *The infinite moment, and other studies in Robert Browning*. Toronto: Univ. of Toronto pr. Pp. 258.

Taplin, Gardner. "An early poem by Mrs. Browning." *N & Q*, June 10, pp. 252-53.

Verses that appeared in the *New monthly magazine* in 1821 were apparently Elizabeth Barrett's first contribution to a periodical.

Taplin, Gardner B. "Elizabeth Barrett Browning." *TLS*, Mar. 12, 1949, p. 175.

Announcing the preparation of a critical biography.

Taplin, Gardner B. "Mrs. Browning's contributions to periodicals: addenda." *BSP*, XLIV, 275-76.

Weaver, Bennett. "Twenty unpublished letters of Elizabeth Barrett to Hugh Stuart Boyd." *PMLA*, LXV, 397-418.

Willy, Margaret Elizabeth. *Life was their cry*. London: Evans. Pp. 196.

Winwar, Frances. *Immortal lovers: Elizabeth Barrett and Robert Browning: a biography*. New York: Harper. Pp. 344.

Rev. briefly in *Amer. merc.*, LXXI, 374; by Edward Wagenknecht in *CST*, May 7, p. 3; by DeLancey Ferguson in *HTB*, Apr. 30, p. 10; by Naomi Lewis in *NS*, Oct. 7, pp. 344-45; by Carlos Baker in *NYTBR*, June 4, p. 5; by Philip Trower in *S*, Oct. 27, p. 420; by James Gray in *SRL*, May 20, p. 36; in *TLS*, Oct. 27, p. 675.

Bulwer-Lytton. "Letters of Edward Bulwer-Lytton, Baron Lytton, to Richard Bentley, 1829-73; and of his son, Lord Lytton, to George Bentley, 1873-87." *BLR*, II (1948), 229.

Brief account of MS letters acquired by the Bodleian. Bulwer-Lytton's are nearly all concerned with those of his novels published by Bentley.

Butler (see also Shaw). *The essential Samuel Butler*. Selected with an introd. by G. D. H. Cole. New York: Dutton. Pp. 544.

Rev. in *HTB*, May 7, p. 29; by Jacob Korg in *N*, May 20, p. 478; by V. S. Pritchett in *NS*, Mar. 18, pp. 319-20; by Derek Hudson in *S*, Jan. 27, p. 120; in *TLS*, Mar. 17, p. 161.

Furbank, P. N. *Samuel Butler*. . . . See VB 1949, 266.

Rev. by G. Bullough in *Est*, XXXI, 189-90.

M., P. D. "'Crampsford' in *The way of all flesh*." *N & Q*, Apr. 1, p. 150.

Ruyer, R. "Marx et Butler: ou technologicisme et finalisme." *Rev. de métaphys. et de morale*, LV, 302-11.

Caine (see I, Legg).

Carlyles (see also III, Jackson, Warren). *Jane Welsh Carlyle: a new selection of her letters*. Arranged by Trudy Bliss. New York: Macmillan. Pp. 355.

Rev. by V. S. Pritchett in *NS*, Feb. 4, pp. 134-35; by Frances Winwar in *NYTBR*, July 23, p. 10; by J. M. Cohen in *S*, Feb. 3, p. 154; by James Gray in *SRL*, July 8, p. 15.

*Letters of Thomas Carlyle to William Graham*. Ed. by John Graham, Jr. Princeton: Princeton univ. pr. Pp. xx+86.

Rev. briefly in *CE*, XI, 472; in *N*, May 13, p. 456; in *NCF*, V, 83; by Granville Hicks in *NYTBR*, June 11, p. 24; by Robert Halsband in *SRL*, June 3, p. 21; by A. Ryan in *Thought*, XXV, 751-52.

Seventeen hitherto unpublished letters to a Glasgow merchant. After a chance meeting in Glasgow, the two men corresponded from 1820 to 1849. Carlyle's letters give details of life on the family farm, at Edinburgh, at London, and at Craigenputtock. As firsthand evidence, they are of great importance for a knowledge of the early Carlyle.—W. D. T.

Calder, Grace J. *The writing of "Past and present."* . . . See VB 1949, 266.

Rev. by Jacques Barzun in *AHR*, LV, 889-91; by M. M. Bevington in *SAQ*, XLIX, 118-19.

Halliday, James L. *Mr. Carlyle, my patient: a psychosomatic biography*. New York: Grune. Pp. xiii+227. (Pub. in England, 1949; London: Heinemann.)

Rev. by Walter Allen in *NS*, Mar. 4, pp. 249-50; in *TLS*, Apr. 21, p. 246.

Jackson, Holbrook. *Dreamers of dreams: the rise and fall of 19th century idealism*. New York: Farrar. Pp. 283. See VB 1948, 257.

Rev. by G. F. Whicher in *HTB*, Mar. 19, p. 12; by Shirley Barker in *LJ*, Jan. 15, p. 103; by Howard Doughty in *N*, Mar. 11, p. 236; by K. John in *NS*, June 5, 1948, p. 465; by Carlos Baker in *NYTBR*, Jan. 22, p. 6; by Garrett Mattingly in *SRL*, Jan. 28, pp. 17, 30; by A. D. Culler in *YR*, XXXIX, 552-54. Three of the "dreamers" are Carlyle, Ruskin, and Morris.

Kippenberg, August. *Carlyles Weg zu Goethe*. 2d ed. Bremen: Bremer Ortsvereinigung der Goethe Gesellschaft Weimar, 1949.

Rev. by H. W. P. in *AGR*, XVI (August), 37-38.

Origo, Iris. "The Carlyles and the Ashburtons: a Victorian friendship." *Cornhill mag.*, No. 984 (autumn), pp. 441-83.

Based largely on the letters of Thomas and Jane Carlyle to Lady Harriet Baring, the first Lady Ashburton (d. 1857), and Louise Stuart Mackenzie, the second Lady Ashburton. Though Froude saw Carlyle's letters to Lady Harriet, he never quoted any of them; and though D. A. Wilson used and quoted from the correspondence in Vol. V of his *Life of Carlyle*, the extracts he chose leave much untold: apparently he did not wish to include anything that would confirm the existence of disturbing elements in Carlyle's friendship for Lady Harriet. The extracts given in this long article make it clear that the correspondence should be printed in full. The tone of Carlyle's letters indicates that his feeling for Lady Harriet was very deep and that, though the relationship was innocent, Jane had good reason for jealousy. She resented not only Carlyle's admiration for the other lady but also the fact that Lady Harriet clearly preferred him to Jane! Though the correspondence does not change the picture we already have of the uneasy, tormented domestic life of the Carlyles, it confirms and strengthens the familiar theories. Oddly, the second Lady Ashburton made Jane her particular pet, though she was kind to Carlyle too. The extracts quoted from the letters of both Thomas and Jane are delightfully characteristic of the style of the respective writers and make interesting reading, though the adulatory tone of all those of Thomas and of those that Jane wrote to the second Lady Ashburton makes them smack somewhat of snobbishness.—A. W.

Shine, Hill (ed.). *Booker memorial studies: eight essays on Victorian literature in memory of John Manning Booker (1881-1948)*. Chapel Hill: Univ. of North Carolina pr. Pp. xiv+183.

Three of these essays concern Carlyle. Professor Shine's thoroughly documented study, "Carlyle and Herder's *Ideen*," points out the similarity between their concepts of history. Both hold that nature and human history are organic unities, revelatory of divinity, and that change, the law of all things, is, on the whole, progressive and not inconsistent with a moral principle of

survival in history. Herder's influence is made clear without suggesting that it was the only source. Professor William D. Templeman shows less restraint in urging the influence on Tennyson's "Locksley Hall" of the Blumine episode in *Sartor resartus*. Though the parallels are marshaled ingeniously, the works still seem so different in spirit that skeptical readers may not be convinced. Examining Carlyle's influence on Huxley, Professor William Irvine sees him as a molding force, contributing not ideas but temperament and strengthening Huxley's moral fervor and sense of discipline. Both men share the Victorian reluctance to define such terms as "nature"; the vagueness of Huxley's metaphor of the chess player is seen also in Carlyle's strikingly similar image of the sphinx in *Past and present*.

Professor G. G. Grubb's essay disposes of the legend that Dickens originated the *Daily News*. "Bradbury and Evans, acting for themselves and Sir Joseph Paxton, advanced the idea of a new daily newspaper with Dickens as its editor." He was reluctant to take the post but accepted it finally at double the thousand-pound salary originally offered. Professor Carl J. Weber's "The tragedy in Little Hintock" is an account of the text of Hardy's *The woodlanders*. It exists in five states. Of thirty-five American editions (a tribute to the lack of copyright rather than to the book's popularity), thirty give only the original serial version without Hardy's revisions. Professor Weber compares many of the readings to support his plea for an accessible edition of the definitive text.

Though it pretends to no new information, Professor Paull F. Baum's essay on Arnold's Marguerite is one of the best in the volume. Assembling the few details to be inferred about her from Arnold's letters and poems, he reconstructs the episode to illuminate the poet's mind. "It was failure on both sides, and its sharpest pressure was that sense of isolation, of the predestined and insuperable barrier between souls which have eagerly desired to unite and could not." Marguerite was a symbol of the poetry and passion he renounced. What we mourn is that she "was not the woman to save him for poetry, and to save him from a life of school inspecting and journalistic controversies."

Professor J. H. Buckley's "The revolt from rationalism in the seventies" is an excellent statement of the philosophical conflict. Mill's followers (e.g., Harrison, Huxley, Tyndall, Harriet Martineau, Morley, and Stephen) all mitigated their rationalism by a faith in the sanctity of



human nature borrowed from the evangelical theology they had rejected. To some of them positivism seemed the logical end of the scientific method. But to others, if the religion of humanity was the end-product of scientific rationalism, "it seemed clear that the 'rationalists' had succeeded only in destroying reason." The reaction had already begun. The new idealists T. H. Greene, F. H. Bradley, and the brothers Caird attacked the utilitarian concern with matter, concentrating instead on the mental processes which constitute the world of forms. Because their argument lacked the popular appeal that the rationalists exploited, their influence was largely academic. The decadents and aesthetes, in "blind reaction to the whole progress of modern knowledge," sought refuge from actuality in a new feudalism or a world of private symbols as meaningless and issueless as the positivism they replaced. Something of this conflict is seen in Professor James O. Bailey's "Science in the dramas of Henry Arthur Jones," who was for a while considered liberal but, because of ingrained conservatism, drew back from radical conclusions and ended in some confusion. Professor Bailey shows many of Jones's characters wrestling with the ideas of science.

The volume has been edited with scrupulous care by Professor Shine and printed with distinction.—Gordon S. Haight.

**Carroll.** Gernsheim, Helmut. *Lewis Carroll, photographer*. New York; Chanticleer, 1949. Pp. xi+121.

Rev. by Ernestine Evans in *HTB*, Apr. 16, p. 6; by A. S. Plaut in *LJ*, May 1, p. 781; by G. W. Stonier in *NS*, Mar. 18, p. 308; by Walker Evans in *NYTBR*, Mar. 5, p. 7; by C. E. Vulliamy in *S*, Mar. 3, pp. 282-84; in *TLS*, Apr. 7, p. 212.

Carroll was an enthusiastic and talented pioneer of amateur photography. Includes all entries in Carroll's diaries that relate to photography (hitherto unpublished) and reprints several short pieces of his writing on the subject. Among the 64 illustrations are photographs of George MacDonald, the Millais family (Effie Gray Millais was once Ruskin's wife), the Rossettis, Tom Taylor, Tennyson, and Charlotte Yonge. (For comment upon a Tennyson photograph see **Tennyson**: Paden.)—A. W.

Green, Roger Lancelyn. *The story of Lewis Carroll*. ("Story biography" series.) London: Methuen, 1949. Pp. 188.

Tillotson, Kathleen. "Lewis Carroll and the kitten on the hearth." *English*, VIII, 136-38.

**Clare** (see also **Thompson**: Connolly). "A fragment by John Clare." *TLS*, Dec. 8, p. 792.

A piece, called "Autumn," written in 1841 and hitherto unpublished.

*Poems of John Clare's madness*. . . See VB 1949, 267.

Rev. by Derek Stanford in *LL*, LXIV, 236-38.

*Selected poems*. Ed. by Geoffrey Grigson. ("Muses' libr.") Cambridge: Harvard univ. pr.; London: Routledge. Pp. viii+246.

Rev. in *TLS*, Dec. 8, p. 782.

Murry, John Middleton. *John Clare and other studies*. London: Nevill. Pp. 252.

Rev. in *TLS*, Dec. 8, p. 782.

**Clarkes**. Altick, Richard D. *The Cowden Clarkes*. . . See VB 1949, 267.

Rev. by Austin Wright in *MP*, XLVII, 209-11.

**Collier** (see also III, Altick, Peery). Ashby, A. W. "John Payne Collier." *TLS*, May 27, 1949, p. 347.

Request for information and papers.

Race, Sydney; Foster, William. "J. P. Collier's fabrications." *N & Q*, Jan. 7. p. 21; Jan. 21, pp. 33-35; Mar. 18, pp. 112-14; May 13, p. 218; Aug. 5, pp. 345-46; Sept. 16, pp. 414-15; Oct. 28, pp. 480-81; Nov. 11, pp. 501-2.

Various notes, some with titles different from that given above, on the forgeries of Collier.

**Collins** (see also **Dickens**: *Dickensian*). Ashley, Robert P., Jr. "Wilkie Collins reconsidered." *NCF*, IV, 265-73.

A defense of Collins, with emphasis upon his influence on Dickens.

Gordan, John D. "News of the month: Berg collection." *Bull. New York pub. libr.*, LIV, 301-2.

Acquisition of the MS of "*I say no*": or the love-letter answered (1884).

MacEachen, Dougald B. "Wilkie Collins and British law." *NCF*, V, 121-39.

Robinson, Kenneth. "Wilkie Collins." *TLS*, Jan. 8, 1949, p. 25.

Request for unpublished letters.

**Conrad** (see also I, Hill; III, Altick, "Shapers," Woolf). Cornelius, Samuel Robert. "The

- sea as the core of Conrad." *Abstr. of doctoral diss., Univ. of Pittsburgh*, XLVI, No. 10, 3-9.
- Hewitt, Douglas. "Joseph Conrad's hero: 'Fidelity' or 'The choice of nightmares.'" *Cambridge jour.*, II (1949), 684-91.
- Morris, Robert L. "Eliot's 'Game of chess' and Conrad's 'The return.'" *MLN*, LXV, 422-23.
- Pritchett, V. S. "Books in general." *NS*, July 15, pp. 72-73.
- Conrad, especially *The secret agent* and *Under western eyes*.
- Smith, Arthur J. M. "Joseph Conrad: *Victory*." In *An introduction to literature & the fine arts*, ed. by John F. A. Taylor (Michigan state college pr.), pp. 362-66.
- Stegner, Wallace. "Variations on a theme by Conrad." *YR*, XXXIX, 512-23.
- Ure, Peter. "Character and imagination in Conrad." *Cambridge jour.*, III, 727-40.
- Weber, David C. "Conrad's *Lord Jim*." *Colby libr. quart.*, Ser. II, pp. 266-69.
- "Tuan Jim: a sketch," occupying 28 pages of Conrad's commonplace book now at Harvard, is the first attempt at what later was developed into *Lord Jim*.
- Cory.** Mackenzie, Faith. *William Cory: a biography, with a selection of poems...* London: Constable. Pp. xvi+199.
- Rev. by R. A. Austen-Leigh in *S*, May 12, pp. 655-56.
- Croker.** Strout, Alan Lang. "John Wilson Croker as gossip." *TLS*, July 28, p. 476; Aug. 4, p. 492 (see also comment by J. M. Staniforth, Aug. 25, p. 533).
- Dalby.** Pratt, Willis W. "Mr. Dalby and the Romantics." *Studies in English* 1947 (Univ. of Texas pr.), pp. 90-107.
- Includes an apparently unpublished letter, Nov. 20, 1868, from Browning to John Watson Dalby, minor poet and journalist.
- Dallas, E. S.** (see also III, Warren). Buckler, William E. "E. S. Dallas's appointment as editor of 'Once a week.'" *N & Q*, June 24, pp. 279-80.
- Thomson, Ronald W. "E. S. Dallas." *TLS*, Nov. 10, p. 709.
- Announcement of a biographical study.
- Darley** (see III, Heath-Stubbs).
- Darwin.** *Autobiography: with his notes and letters depicting the growth of "The origin of species."* Ed. by Sir Francis Darwin. Introductory essay, "The meaning of Darwin," by George Gaylord Simpson. ("Life of sci. libr.," Vol. XVII.) New York: Schuman. Pp. 266. (Pub. in England 1949; London: Watts.)
- Charles Darwin and the voyage of the "Beagle."* Ed. with introd. by Nora Barlow. New York: Philosophical libr.
- The series of thirty-six letters written by Darwin to his family during the five-year voyage; ed. by his grand-daughter; printed in their entirety for the first time.
- Hardin, Garrett. "Darwin and the heterotroph hypothesis." *Sci. month*, LXX, 178-79.
- Sears, Paul Bigelow. *Charles Darwin: the naturalist as a cultural force.* ("Twentieth century libr.") New York: Scribner's. Pp. 124.
- Rev. briefly in *Amer. merc.*, LXXI, 120-21; in *Current hist.*, XVIII, 228; by H. M. Parshley in *HTB*, Feb. 19, p. 6; by Ernest Nagel in *NYTBR*, Feb. 26, p. 6; by J. W. Hedgpeth in *Sci. month*, LXX, 336; by P. H. Oehser in *SRL*, Feb. 25, p. 24; in *TLS*, June 9, p. 360.
- Dickens** (see also III, Patterson; Collins: Ashley). Adrian, Arthur A. "*David Copperfield*: a century of critical and popular acclaim." *MLQ*, XI, 325-31.
- Baker, Richard M. "What might have been: a study for Droodians." *NCF*, IV, 275-97; V, 47-65.
- Boege, Fred W. "Point of view in Dickens." *PMLA*, LXV, 90-105.
- Cruikshank, R. J. *Charles Dickens and early Victorian England...* See VB 1949, 268.
- Rev. in *AM*, CLXXXV (April), 90; by E. F. Walbridge in *LJ*, Mar. 1, p. 396; by Richard Crane in *N*, June 3, p. 554; in *NCF*, V, 80; by Desmond MacCarthy in *NYTBR*, Mar. 19, p. 5, 28; by Crane Brinton in *SRL*, July 15, p. 17.
- Dickensian* (quarterly), Vol. XLVI (Nos. 293-96)... See VB 1932, 422.

- Items as follows: Aytiman, P., "The Dickensian background [rev. of Cruikshank's book with praise]" (pp. 97-98); Beecham, Sir Thomas, "On the immortal memory of Charles Dickens" (pp. 117-22); Brooks, C., "Mysteries of the Dombey family" (pp. 31-32); Buckler, W., "Dickens's success with *Household words*" (pp. 197-203); Butt, J., "The composition of *David Copperfield*" (pp. 90-94, 128-35, 176-80); Carlton, W., "The Barrows of Bristol" (pp. 33-36); "Dickensiana" (pp. 53, 112, 203); Fielding, K., "A new article by Dickens: 'Scott and his publishers'" (pp. 122-27); Frewer, L., "From recent books" (pp. 49-52, 105-10, 156-63, 214-19); Grubb, G., "An unknown play by Dickens?" (pp. 94-95); Grubb, G., "Dickens and Joseph C. Neal's *Charcoal sketches*. I" (pp. 37-38); Hill, T., "Dickens and his 'ugly duckling' [*The village coquettes* (1836)]" (pp. 190-96); Hill, T., "Is this the real Dickens? [rev. of Pearson's *Dickens*, giving some praise but finding much fault—'it may shake dependence upon . . . Pearson as a reliable unbiased historian and biographer']" (pp. 23-30); Hill, T., "More real (?) Dickens [rev. of Lindsay's *Charles Dickens*, not very favorable]" (pp. 95-96); Hill, T., "Notes on *Nicholas Nickleby*" (pp. 42-48, 99-104); Hill, T., "Notes on *Oliver Twist*" (pp. 146-56, 213); Hill, T., "Notes on *Sketches by Boz*" (pp. 206-13); House, H., "Letter to the editor [prospectus of a new edition of Dickens' letters and a request for aid]" (p. 55); Johnson, Edgar, "Dickens clashes with his publisher" (pp. 10-17, 76-83); Macey, M., "Concerning a porcupine" (pp. 96-97); McNulty, J., "The last Christmas and Pickwick's dream" (pp. 5-9); Mason, L., "Dickens and Joseph C. Neal's *Charcoal sketches*. II" (pp. 38-41); S., L. C., "Telegraph Hill, Hampstead" (pp. 204-5); S., L. C., "[Wilkie Collins'] *The lighthouse*" (pp. 144-45); Shuckburgh, Sir John, "The villain of the piece" (pp. 18-23); Staples, L., "Pictures from Genoa" (pp. 84-89); Stowell, G., "Letter to the editor [an attack on Lindsay's *Charles Dickens*]" (p. 143); Strong, L. A. G., "David Copperfield: a lecture" (pp. 65-75); Sullivan, A., "Soldiers of the queen and of Charles Dickens" (pp. 138-43); Wagenknecht, E., "Dickens reads at Boston" (p. 89).
- Grubb, Gerald Giles. "Dickens and the *Daily news*: the origin of the idea." *Booker memorial studies*, pp. 61-77 (see **Carlyle**: Shine).
- Grubb, Gerald Giles. "The personal and literary relationships of Dickens and Poe." *NCF*, V, 1-22, 101-20, 209-21.
- A careful, detailed examination of Poe's reviews and judgments of Dickens, of the rather slight personal contact between them, of their attitude toward each other, and of Poe's literary debt to Dickens.—A. W.
- Hamilton, Louis. "Dickens in Canada." *Dalhousie rev.*, XXX, 279-86.
- House, Humphry. "Dickens's letters." *TLS*, Jan. 27, p. 57.
- A letter referring to a new edition of the letters.
- Katkov, George. "Steerforth and Stavrogin: 'On the sources of *The possessed*.'" *Slavonic and East European rev.*, XXVII (May, 1949), 469-88.
- Impressive and convincing account of Dostoevsky's use of *David Copperfield*. Points out that "the desire to speak to Russia out of Russian experience made Dostoevsky camouflage the influence of Dickens in a way which traditional methods of comparative literary criticism were, until now, unable to decipher."—W. D. T.
- Lamb, Pansy; Hart-Davis, Rupert. "Dickens's letters." *TLS*, Sept. 23, 1949, p. 617; Sept. 30, 1949, p. 633.
- Lindsay, Jack. *Charles Dickens: a biographical and critical study*. New York: Philosophical lib.; London: Dakers. Pp. 459.
- Rev. briefly in *CE*, XII, 124; by John Whale in *CR*, CLXXVIII, No. 1017 (September), 190-91; by Pat Patten in *CST*, Oct. 1, p. 4; by M. L. Becker in *HTB*, Oct. 22, p. 24; by R. C. Churchill in *LL*, LXV, 80-82 (praise, with qualifications; includes statement that Lindsay has some "excellent and original material on the mutual influence of Dickens and Bulwer-Lytton"); by Stephen Spender in *NYTBR*, Oct. 22, p. 40; by John Connell in *S*, Mar. 3, pp. 286-88; in *TLS*, Apr. 14, p. 231.
- Manheim, Leonard Falk. *The Dickens pattern—a study in psychoanalytic criticism*. Diss., Columbia univ. *MA*, X, No. 4 (1950), 218-19.
- Morse, Robert. "Our mutual friend." *ParR*, XVI (1949), 277-89.
- Nisbet, Ada B. "Dickens loses an election." *PLC*, XI, 157-76.
- Not elected by students in 1858 as rector of the University of Glasgow.

Pearson, Hesketh. *Dickens*. . . See VB 1949, 268.

Rev. by Jacques Vallette in *Mercure de France*, CCCIX, 344-46; by M. M. Bevington in *SAQ*, XLIX, 99-100.

R., V. "Dickens: two curious idioms." *N & Q*, June 24, p. 279.

Reply by A. H. and comment by V. R., Aug. 19, p. 372.

Rouse, H. Blair. "Charles Dickens and Henry James: two approaches to the art of fiction." *NCF*, V, 151-57.

S., G.; G., R. C. "Steam-gun." *N & Q*, Aug. 5, p. 348; Sept. 16, pp. 415-16.

Query and reply about a phrase in *Martin Chuzzlewit*.

Van Ghent, Dorothy. "The Dickens world: a view from Todgers." *SeR*, LVIII, 417-38.

Vivian, Charles H. "Dickens, the 'True sun,' and Samuel Laman Blanchard." *NCF*, IV, 328-30.

Wagenknecht, Edward. "Dickens and the scandalmongers." *CE*, XI, 373-82.

This article is an excellent analysis of the alleged evidence presented by Wright and Storey of the liaison between Charles Dickens and Ellen Ternan and of its uncritical acceptance by later biographers and critics. Mr. Wagenknecht is quite right in asserting that no one has *proved* that such a relationship did exist between Dickens and Ellen Ternan and that a child was born to them; and he clearly shows that even such circumstantial evidence as we have is full of flaws. He is likewise correct in discounting the claims that Ellen Ternan is the model for Dickens' heroines after 1857; certainly, Dickens needed no such model, and the similarity in names is hardly meaningful. His conclusions are temperate and judicious, but throughout the body of the article one cannot escape a strong feeling that Mr. Wagenknecht is not wholly dispassionate in his effort to preserve Dickens' reputation. His heavy irony and his use of such words as "contemptible" and "shameful" do not add much to the argument, especially when his opponents are such unscholarly people as Mr. Wright and Miss Storey. He seems to persist in regarding Dickens simply as Miss Ternan's great and good friend; but, whether the affair went so far as a liaison or not, it seems clear that Dickens was in love with Miss Ternan.—R. B. H.

[Weber, Carl J.] "Dickens and Bewick." *Colby libr. quart.*, Ser. II, pp. 242-44.

Winstedt, E. O. "Helena Landless." *N & Q*, July 22, p. 325.

Contents that Helena in *Edwin Drood* was modeled mainly on Constance Kent, arrested for murder in 1860.

Winterich, John T. "Dickens: young man river." *SRL*, Nov. 11, pp. 30, 81.

An article called forth by the centenary of *David Copperfield*.

Disraeli. Cline, C. L. "Two Mary Shelley letters." *N & Q*, Oct. 28, pp. 475-76.

One is addressed to Disraeli.

Forbes-Boyd, Eric. "Disraeli the novelist." In *Essays and studies 1950*, ed. by G. R. Hamilton, pp. 100-117.

Hamilton, Robert. "Disraeli and the two nations." *QR*, CCLXXXVIII, 102-15.

Praise of Disraeli as the embodiment of the conservative ideal, and examination of some of his works.

Jerman, B. R. "Disraeli and the Austens." *TLS*, Mar. 17, p. 169.

A request for letters of Benjamin and Sara Austen.

Doughty. Cockerell, Sydney. "Doughty's *Arabia deserta*." *TLS*, May 6, 1949, p. 297.

Dowson. Maas, H. J. P. "Ernest Dowson." *TLS*, Dec. 2, 1949, p. 791.

A request for letters and manuscripts for an edition in progress.

Whittington-Egan, Richard. "Ernest Dowson—fifty years later." *Poetry rev.*, XLI, 257-60.

Doyle, Stark, L. M. "The Weld memorial collection." *Bull. New York pub. libr.*, LIV, 350-52.

Includes four scarce Doyle first editions.

Du Maurier. Davies, Peter. "George du Maurier." *TLS*, June 10, 1949, p. 381.

A request for letters.

Eliot (see also III, Altick; Morris, Mowbray; Bolitho). Bennett, Joan. *George Eliot*. . . See VB 1949, 269.

- Rev. by A. T. Kitchel in *MLN*, LXV, 286-87; by C. O. Parsons in *MLQ*, XI, 505-6; by Lillian Haddakin in *MLR*, XLIV (1949), 567-69.
- Haight, Gordon S. "Cross's biography of George Eliot." *Yale univ. libr. gaz.*, XXV, 1-9.
- Kitchel, Anna Theresa (ed.). *Quarry for Middlemarch* (to accompany *NCF*, Vol. IV). Berkeley: Univ. of California pr. Pp. v+68.
- Prints (with a 19-page introduction and notes) the contents of a notebook that George Eliot called "Quarry for Middlemarch." The first half is devoted principally to notes on scientific, and especially medical, matters; the second half was used by George Eliot chiefly for the working-out of the structure of *Middlemarch*. Important for the study of her preparations to write the novel and of her struggles to fuse its heterogeneous elements and clarify its structure. The notebook is in the Houghton Library at Harvard.—A. W.
- Tillotson, Kathleen; Haight, Gordon S. "George Eliot and Bedford college." *TLS*, Apr. 30, 1949, p. 281; June 3, 1949, p. 365.
- Elliott, Briggs, Asa. "Ebenezer Elliott, the corn law rhymist." *Cambridge jour.*, III, 686-95.
- Fitzgerald, De Polnay, Peter. *Into an old room: a memoir of Edward Fitzgerald*. . . See VB 1949, 269.
- Rev. by Derek Hudson in *S*, Feb. 10, pp. 188-89; in *TLS*, Feb. 17, p. 106.
- Pointon, Patrick. "Fitzgerald and Omar Khayyam." *CR*, CLXXVIII, No. 1016 (August), 99-102.
- Ford, F. M. (see also I, Legg). *Parade's end*. Introd. by Robie Macauley. New York: Knopf. Pp. xxii+836.
- Four out-of-print novels brought together into one volume.
- Rev. by C. J. Rolo in *AM*, CLXXXVI (October), 84; briefly in *CE*, XII, 125; by Fitzroy Davis in *CST*, Sept. 17, p. 5; by Lloyd Morris in *HTB*, Oct. 1, p. 4; by Arthur Mizener in *KR*, XIII (1951), 142-47; by H. W. Hart in *LJ*, Sept. 1, p. 1406; by Caroline Gordon in *NYTBR*, Sept. 17, pp. 1, 22; by James Gray in *SRL*, Oct. 21, p. 16; by Paul Pickrel in *YR*, XL, 189.
- McFadyen, Andrew; Whitmore, J. B. "Ford Madox Ford." *TLS*, Jan. 8, 1949, p. 25; Feb. 5, 1949, p. 93.
- Forster (see Browning: *New letters*).
- Froude. "Letters of G. Bancroft, J. A. Froude, S. R. Gardiner, A. W. Kinglake, J. S. Mill, John Morley, J. E. T. Rogers and others to Richard and George Bentley, 1835-89." *BLR*, II (1948), 229.
- Note of a recent acquisition of MSS. Reprints part of Kinglake's letter offering *Eothen* to R. Bentley, characterizing the composition, and explaining the title.
- Maurer, Oscar, Jr. "Froude and *Fraser's magazine*, 1860-1874." *Studies in English* (Univ. of Texas pr.), XXVIII (1949), 213-43.
- Includes much of literary interest in various directions; has a section on "*Fraser's* as a medium, 1860-1874." This is a noteworthy contribution.—W. D. T.
- Gardiner, S. R. (see Froude: "Letters").
- Gaskell, french, Yvonne. *Mrs. Gaskell*. . . See VB 1949, 270.
- Rev. in *NCF*, V, 81-82; by Naomi Lewis in *NS*, July 30, p. 128; by Robert Halsband in *SRL*, Apr. 29, p. 38.
- Hopkins, Annette B. "A uniquely illustrated 'Cranford.'" *NCF*, IV, 299-314.
- Gilbert, Darlington, William Aubrey. *The world of Gilbert and Sullivan*. New York: Crowell. Pp. xiii+209.
- Rev. in *AM*, CLXXXV (June), 88; by W. P. Eaton in *HTB*, Apr. 16, p. 5; by C. K. Miller in *LJ*, May 15, p. 867; by Ivor Brown in *NYTBR*, Apr. 9, p. 4, and by Harvey Breit, Apr. 23, p. 14; by Newman Levy in *SRL*, Apr. 29, p. 27.
- Gissing, Guidi, Augusto. "Borgian cheese." *N & Q*, Feb. 18, p. 80.
- On a passage in "By the Ionian sea."
- Kirk, Russell. "Who knows George Gissing?" *Western humanities rev.*, IV, 213-22.
- West, Anthony. "Gissing and Wells." *NS*, Jan. 14, pp. 37-38.
- Gosse. Richards, Marguerite L. "Gide's letters to Gosse." *Jour. Rutgers univ. libr.*, XIII, 33-43.



Hall, Wilkins, Ernest H. "Samuel Carter Hall on Foscolo." *RoR*, XLI, 187-94.

Hardy (see also III, Woolf, Young). Bisson, L. A. "Proust and Hardy: incidence or coincidence?" In *Studies in French language, literature, and history: presented to R. L. Graeme Ritchie*. Ed. by Charles F. Mackenzie. New York: Cambridge univ. pr. Pp. xvi+259.

Brogan, Howard O. "Visible essences in *The mayor of Casterbridge*." *ELH*, XVII, 307-23.

De Leve, M. D. E. "Mens en natuur: Hardy, *The woodlanders*." ("De roman als levensspiegel," No. 3). The Hague: Servire.

Ed. "Do people read Thomas Hardy today?" *Leader mag.*, June 3, p. 3.

Fiedler, Leslie A. "The third Thomas Hardy." *N*, Sept. 2, pp. 210-11.

Grigson, Geoffrey. "Exasperating pessimist." *Listener*, Mar. 2, pp. 392-93.

Grigson, Geoffrey. "The heart of a book: *The mayor of Casterbridge*." *Leader mag.*, June 3, pp. 31-34.

Accompanied by four illustrations by W. B. White.

Guérard, Albert Joseph. *Thomas Hardy*. . . See VB 1949, 270.

Rev. by R. A. Gettman in *JEGP*, XLIX, 268-69; by C. J. Weber in *NCF*, IV, 315-18; by J. F. in *New R*, Jan. 9, p. 21; by Joanna Richardson in *S*, Nov. 10, p. 488; by P. F. Baum in *SAQ*, XLIX, 554; in *TLS*, July 14, p. 436.

Hawkins, Desmond. *Thomas Hardy*. ("English novelists" series.) London: Barker.

Johnson, Maurice. *The sin of wit: Jonathan Swift as a poet*. Syracuse: Syracuse univ. pr. Pp. xvii+145.

Has an appendix, "Eliot, Hardy, Joyce, Yeats, and the ghost of Swift," pp. 130-35.

Maugham, W. Somerset. "For Maugham it's 'Cakes and ale.'" *NYTBR*, Mar. 19, pp. 1, 38.

Mr. Maugham's lively protestation that Edward Driffeld, in *Cakes and ale*, is not Thomas Hardy but rather an obscure writer who settled in the small town where Maugham's uncle was

vicar; his admission that Alroy Kear was in part Hugh Walpole; and his assertion that Rosie Driffeld was based upon a friend of Maugham's youth. An important association item.—K. L.

Moore, John Robert. "Two notes on Thomas Hardy. 1. Smithfield marriages. 2. Sergeant Troy." *NCF*, V, 159-63.

Roberts, Marguerite (ed.). *Tess in the theatre: two dramatizations of Tess of the D'Urbervilles by Thomas Hardy [and] one by Lorimer Stoddard*. (Toronto univ. dept. of English, "Studies and texts," No. 4.) Toronto; Univ. of Toronto pr. Pp. cviii+225.

Rev. briefly in *CE*, XII, 122; by Carl J. Weber in *NCF*, V, 242-45.

Stewart, J. I. M. "The integrity of Hardy." In *Est 1948*, ed. by F. P. Wilson (London: Murray, 1948), pp. 1-27.

Thomas, Gilbert. "The dark horse: Thomas Hardy." *Dalhousie rev.*, XXX (January, 1951), 403-11.

Weber, Carl J. "The tragedy in Little Hintock: new light on Thomas Hardy's novel *The woodlanders*." In *Booker memorial studies*, pp. 133-53 (see Carlyle: Shine).

[Weber, Carl J.] "Books from Hardy's Max Gate library." *Colby libr. quart.*, Ser. II, pp. 246-54.

Fifty titles once owned by Hardy and now at Colby.

[Weber, Carl J.] "Thomas Hardy's chair." *Colby libr. quart.*, Ser. II, pp. 258-60.

Now in the Colby library.

Webster, Harvey Curtis. *On a darkling plain*. . . See VB 1949, 270.

Rev. by Lillian Haddakin in *MLR*, XLV, 82-83; by G. W. Sherman in *Sci. & soc.*, XIV, 285-86.

Wilson, Carroll A. *Thirteen author collections of the nineteenth century*. Ed. by Jean C. S. Wilson and David A. Randall. 2 vols. New York: Scribner's. (For Hardy, see I, 39-118; for Trollope, see II, 657-704.)

This bibliography of Thomas Hardy (really a check list of the Hardy collection of the late Carroll A. Wilson) identifies as Hardy's a number of items which have not previously been

ascribed to him or have been ascribed in such out-of-the-way places as not yet to be generally known to be Hardy's work. These items include (on p. 52) the review of Barnes's *Poems of rural life* which appeared anonymously in the *New quarterly magazine* in 1879; (on p. 80) "The Hon. Mrs. Henniker," anonymously in the *Illustrated London news*, 1894; (on p. 94) the anonymous obituary notice of Laurence Hope in the 1904 *Athenaeum*; (on p. 98) the tribute to Arthur Henniker, "A. H. 1855-1912"; and (on p. 116) the synopsis of *Far from the madding crowd* in the West End Theatre program, London, 1915. Previously unpublished letters of Hardy's appear on pp. 46 and 68. As a bibliographer Mr. Wilson was amazingly accurate, and I have noted only three slight slips in eighty pages. On p. 49, "The impulsive lady" is described as "the first Hardy short story printed in America"; this should read "the second Hardy short story." On p. 73, Mr. Wilson states that the "President of the Immortals" phrase (in *Tess*) was "diluted" to "Time the Arch Satirist" in the 1892 New York edition of the novel; this reverses the actual order of revision: "Time the Arch Satirist" was there first, and the passage was strengthened by the substitution of the words from Aeschylus. On p. 85, Wilson says William Archer's "Conversation with Hardy" was "not elsewhere printed." This is incorrect: it has been printed at least four other times.—Carl J. Weber.

**Harrison.** McCready, H. W. "Frederic Harrison." *TLS*, July 22, 1949, p. 473.

Request for information concerning Harrison's papers.

**Hazlitt, W. C.** (see III, Peery).

**Henley** (see also III, Baker). Connell, John. *W. E. Henley*. . . . See VB 1949, 271.

Rev. by P. F. Baum in *YR*, XXXIX, 570-72.

Looker, Samuel J. *Shelley, Trelawny and Henley: a study of three titans*. ("Worthing cavalcade" series.) Worthing: Aldridge. Pp. 224.

Parker, W. M. (ed.). "W. E. Henley: twenty-five new poems: a centenary discovery." *Poetry rev.*, XL (1949), 188-99.

Prints hitherto unpublished poems in the National Library of Scotland.

**Hood.** Cohen, J. M. "Thomas Hood." *TLS*, May 5, p. 277.

Whitley, Alvin. "Thomas Hood." *TLS*, June 10, 1949, p. 381.

Request for letters and biographical material.

**Hope** (see I, Legg).

**Hopkins** (see also III, Baker). *Poems*. . . . Ed. by W. H. Gardner. . . . See VB 1949, 271.

Rev. by Craig La Drière in *JAA*, IX, 153-54.

Charney, Maurice. "A bibliographical study of Hopkins criticism." *Thought*, XXV, 297-326.

Shows that much of the criticism of Hopkins in the period covered developed in answer to the strictures made by Robert Bridges in his edition (1918) of Hopkins' poems. Summarizes important studies of the poet's biography, ideas, technique, criticism, interest in music and painting, influence upon modern poetry. Suggests areas for further study. Lists 117 books and articles. An item of the first importance for students of Hopkins.—A. W.

Coogan, Marjorie D. "Inscape and instress: further analogies with Scotus." *PMLA*, LXV, 66-74.

Gardner, W. H. *Gerard Manley Hopkins*. . . . Vol. II. . . . See VB 1949, 271.

Rev. by Craig La Drière in *JAA*, IX, 153-54; by J. Tyne in *Thought*, XXV, 352-53.

House, Humphry. "The Hopkinses." *TLS*, Nov. 4, 1949, p. 715.

A letter relating to G. M. Hopkins, his brother, T. M. Hopkins, and the *Times*.

Howarth, R. G. "Hopkins and Sir Thomas More." *N & Q*, Sept. 30, p. 438.

Meyerstein, E. H. W. "Note on 'The loss of Eurydice.'" *TLS*, Nov. 11, 1949, p. 733.

Nicol, B. de Bear; Morgan, Edward; Sansom, Clive. "A Hopkins phrase." *TLS*, May 13, 1949, p. 313; May 20, 1949, p. 329; May 27, 1949, p. 347.

Owen, B. Evan. "Gerard Manley Hopkins." *FR*, new ser., CLXVIII (July), 38-42.

Peters, W. A. M. *Gerard Manley Hopkins*. . . . See VB 1949, 271.

Rev. by Craig La Drière in *JAA*, IX, 153-54.

Pietrkiewicz, Jerzy. "Introducing Norwid." *Slavonic and East European rev.*, XXVII (December, 1948), 228-47.

Includes presentation of "the striking parallel between the Polish poet and Gerard Manley Hopkins."

Robson, W. W. "Hopkins and Congreve." *TLS*, Feb. 24, p. 121.

A letter noting a verbal parallel which appears to be quite far-fetched.—K. L.

Sargent, Daniel. "The charm and the strangeness: Gerard Manley Hopkins." *AM*, CLXXXIV (August, 1949), 73-77.

Sister Mary Patricia. "Forty years of criticism: a chronological check list of criticism of the works of Gerard Manley Hopkins from 1909 to 1949 (Part I)." *BBDI*, XX, 38-44.

Weyand, Norman (ed.). *Immortal diamond*. . . . See VB 1949, 271.

Rev. by H. V. Routh in *Adelphi*, XXVI, 210-11; by E. G. Clark in *CWd*, CLXXI, 78-79; by Craig La Drière in *JAA*, IX, 153-54; by Rayner Heppenstall in *NS*, Apr. 1, pp. 377-78; by W. Gleeson in *Thought*, XXV, 528-30.

Woodring, Carl R. "Once more 'The wind-hover.'" *Western rev.*, XV, 61-64.

Horne, R. H. (see III, Gravel; **Browning**: *New letters*).

Horne, T. H. Fussell, G. E. "A pseudo-Lincolnshire grazier of 150 years ago." *N & Q*, Sept. 2, pp. 387-88.

Hotten, J. C. (see **Browning**: *New letters*; **Swinburne**: *Lang*).

Housman (see also I, Legg). Haber, Tom Burns. "Titles from the poetry of A. E. Housman." *Colby libr. quart.*, Ser. II, pp. 214-16.

Fourteen phrases used as titles of novels, plays, and short stories.

Hamilton, Robert. "A. E. Housman: his outlook and art." *LQHR*, July, pp. 261-66.

Harding, D. P. "A note on Housman's use of the Bible." *MLN*, LXV, 205-7.

Hawkins, Maude M. "Housman's *The true lover*." *Ex*, VIII, item 61.

White, William. "Titles from Housman. IV." *BSP*, XLIV, 190-92.

Howitt, William (see **Reade**: *Woodring*).

Hudson. Tomalin, Ruth. "W. H. Hudson." *TLS*, Sept. 22, p. 597.

Letter announcing the preparation of a biography.

Hughes. Ellis, George Mark. "Thomas Hughes." *TLS*, Aug. 19, 1949, p. 537.

Request for private papers of Hughes.

Hunt (see III, Warren; **Browning**: *New letters*).

Hutton. Stevens, Albert Kunnen. *Richard Holt Hutton, theologian and critic*. Diss., Univ. of Michigan. *MA*, X, No. 2 (1950), 119-20.

Thomas, Glyn Nicholas. *Richard Holt Hutton: a biographical and critical study*. Diss., Univ. of Illinois. *MA*, X, No. 1 (1950), 90-92.

Huxley. Irvine, William. "Carlyle and T. H. Huxley." In *Booker memorial studies*, pp. 104-32 (see **Carlyle**: *Shine*).

Jefferies. Elwin, Malcolm; Looker, Samuel; Vulliamy, C. E. "The essential Richard Jefferies." *TLS*, Jan. 8, 1949, p. 25; Jan. 15, 1949, p. 45; Jan. 29, 1949, p. 74; Feb. 5, 1949, p. 93; Feb. 12, 1949, p. 121.

Jerdan (see II, "Letters to Jerdan").

Johnson. Richardson, Kevin. "Lionel Johnson." *TLS*, Dec. 2, 1949, p. 791.

Request for MS material.

Jones, Ebenezer. Looker, Samuel J. "Office hours, 1837-43." *N & Q*, Jan. 7, p. 16.

Jones and his brother worked as clerks from 8:00 A.M. to 8:00 P.M., six days a week.

Jones, Henry Arthur. Bailey, James Osler. "Science in the dramas of Henry Arthur Jones." In *Booker memorial studies*, pp. 155-83 (see **Carlyle**: *Shine*).

Keble (see III, Warren).

Kinglake (see **Froude**: "Letters").

Kingsley, Charles. Martin, Robert. "Kingsley's correspondence." *TLS*, June 24, 1949, p. 413.

Request for Kingsley letters.

Pope-Hennessy, Una. *Canon Charles Kingsley*. . . . See VB 1949, 272.

Rev. by Denham Sutcliffe in *KR*, XII, 360-65; in *NCF*, V, 79-80; by James Gray in *SRL*, Jan. 7, pp. 18, 25.

**Kingsley, Henry.** Thirkell, Angela. "Henry Kingsley, 1830-1876." *NCF*, V, 175-87.

A re-examination, based upon the biography by S. M. Ellis (1931).

**Kipling** (see also I, Hill, Legg). Connell, John. "Rudyard Kipling." *NR*, CXXXV, 62-68.

A brief and not very useful re-examination of Kipling, largely biographical.—R. B. H.

Kaplan, Israel. "Kipling's 'American notes' and Mark Twain interview." *BSP*, XLIV, 69-73.

Tompkins, J. M. S. "Kipling's later tales: the theme of healing." *MLR*, XLV, 18-32.

**Landor, Robert Eyres** (see **Browning**: *New letters*; **Landor, Walter Savage**: *Super*).

**Landor, Walter Savage.** Bald, R. C. "Landor's *Sponsalia Polyzenae*." *Library*, 5th ser., IV, 211-12.

Kimmelman, Elaine. "First editions of Landor." *BPLQ*, II, 381-83.

Super, R. H. "The authorship of *Guy's porridge pot* and *The dun cow*." *Library*, 5th ser., V, 55-58.

Argues convincingly that Robert Eyres Landor is the author of the first poem and that his brother, Walter Savage Landor, is *not* the author of the second. Both poems appeared in 1808.—A. W.

Super, R. H. "Walter Savage Landor." *TLS*, May 19, p. 309.

Request for aid in collecting Landor materials for a new biography.

**Lawrence.** Fleming, Gordon H. "G. A. Lawrence." *TLS*, Sept. 9, 1949, p. 585.

Asks for information concerning the author of *Guy Livingstone*.

**Lear.** Brockway, J. T. "Edward Lear, poet." *FR*, new ser., CLXVII (May), 334-39.

Buckler, William E. "Two letters from Edward Lear." *N & Q*, Oct. 14, pp. 451-52.

Parker, W. M. (ed.). "Edward Lear: three new poems." *Poetry rev.*, XLI, 81-83.

Early (1829), pensive, melancholy, and emotional, they give no indication that Lear was to become a master of nonsense verse.

**Lewes** (see III, Altick).

**Locker-Lampson** (see also **Browning**: *New letters*). Dunbar, John Raine. "Some letters of Joaquin Miller to Frederick Locker." *MLQ*, XI, 438-44.

**Lockhart.** Carson, James C. "Contributions to 'Blackwood's magazine.'" *N & Q*, Feb. 4, p. 63.

Identifies Lockhart as author of a poem printed in 1831.

**MacDonald, George** (see **Carroll**: Gernsheim).

**Mallock, W. H.** (see also **Shaw**: *Yarker*). *The new republic*. . . . Ed. by J. Max Patrick. Gainesville: Univ. of Florida pr. Pp. xxxvi+237.

Rev. in *NCF*, V, 249.

Patrick, J. Max. "William H. Mallock." *TLS*, June 10, 1949, p. 381.

Request for information concerning Mallock's papers.

**Marryat** (see III, Woolf).

**Martineau** (see **Brontës**: Ed.; **Carlyle**: Shine).

**Maurice.** Wood, H. G. *Frederick Denison Maurice*. London: Cambridge univ. pr. Pp. vii+170.

Rev. in *N & Q*, Aug. 5, p. 351.

**Mayhew, Henry.** *London's underworld* [selections from *Those that will not work*, the fourth volume of *London labour and the London poor*]. Ed. by Peter Quennell. London: Kimber. Pp. 434.

Rev. in *TLS*, Dec. 29, p. 828.

**Meredith, George** (see also III, Altick, Baker). Hudson, Richard B. "George Meredith." *TLS*, Sept. 23, 1949, p. 624.

Request for Meredith papers.

**Meredith, Mrs. Charles.** Buchanan, Joan M. "Mrs. Charles Meredith (1812-1895)." *N & Q*, Nov. 25, p. 524.

**Meynell.** Price, Frances. "A sonnet by the mother of Alice Meynell." *N & Q*, July 8, pp. 303-4.

**Mill** (see also III, Warren; **Carlyle**: Shine; **Froude**: "Letters"; **Stephen**). *Mill on Bentham and Coleridge*. Introd. by F. R. Leavis. New York: Stewart; London: Chatto & Windus. Pp. 96.

Rev. in *TLS*, Dec. 29, p. 821.

Britton, K. W. "John Stuart Mill: the ordeal of an intellectual." *Cambridge jour.*, II (1948), 96-105.

Hains, J. R. "J. S. Mill's *Examiner* articles on art." *JHI*, XI, 215-34.

Hayek, F. A. "Portraits of J. S. Mill." *TLS*, Nov. 11, 1949, p. 733.

Mayer, J. P. "Letters from Mill to Tocqueville." *TLS*, Sept. 1, p. 556; Sept. 8, p. 572; Sept. 15, p. 588.

Previously unpublished letters found in the Tocqueville papers.

Ong, Walter J. "J. S. Mill's pariah poet." *PQ*, XXIX, 333-44.

An examination of Mill's theory of poetry and of the poet.

Plamenatz, John Petrov. *Mill's "Utilitarianism."* . . . See VB 1949, 273.

Rev. by L. H. Haney in *APSS*, CCLXVIII, 198; by Arthur Child in *Ethics*, LX, 223-24; by Joseph Dorfman in *PSQ*, LXV, 309; by R. G. Cowherd in *Social studies*, XLI, 135.

Popkin, Richard H. "A note on the 'proof' of utility in Bentham and J. S. Mill." *Ethics*, LXI, 66-68.

Gives support to the arguments raised in Mill's defense by E. W. Hall (see "Bentham," VB 1949, 264), with particular emphasis on the fact "that Mill was not the fallacious reasoner he is generally supposed to be."—K. L.

Sampson, R. V. "J. S. Mill: an interpretation." *Cambridge jour.*, III, 232-39.

**Milnes** (see also **Browning**: *New letters*; **Swinnburne**: Lang). Pope-Hennessy, James. *Monckton Milnes: the years of promise, 1809-1851*. Vol. I of 2 vols. London: Constable. Pp. xv+327.

Rev. by Peter Quennell in *NS*, Feb. 18, pp. 192-93; by G. M. Trevelyan in *S*, Jan. 27, p. 114; in *TLS*, Feb. 17, pp. 97-98.

**Mitford.** Watson, Vera. *Mary Russell Mitford*. . . See VB 1949, 273.

Rev. by Naomi Lewis in *NS*, Mar. 11, pp. 282-84; in *TLS*, Jan. 13, p. 23.

**Moore, George** (see also I, Legg; **Beerbohm**: "George Moore"). Collet, Georges-Paul. "George Moore." *TLS*, Oct. 7, 1949, p. 649.

Requests materials on Moore, particularly those connected with his French interests.

**Morley** (see **Carlyle**: Shine; **Froude**: "Letters").

**Morris, Mowbray** (see also III, Bolitho). Bolitho, Hector. "A late Victorian man of letters." *Blackwood's*, CCLXVII, 14-26.

Some letters of Mowbray Morris, editor of *Macmillan's magazine* and one-time dramatic critic of the *Times*, lent to Bolitho by an unnamed friend, to whom they were written. Bolitho transcribed and here publishes some from 1886-87. They contain a good deal of interesting literary chat. We are told that they contain "violent attacks" on George Eliot, Burne-Jones, Rossetti, and others, but the very few attacks to which we are treated here are mild enough. The letters might well be worth printing in full; this sampling is not adequate.—R. B. H.

**Morris, William** (see also III, Aldington, Hough; **Carlyle**: Jackson). *Letters of William Morris to his family and friends*. Ed. by Philip Henderson. New York: Longmans. Pp. lxvii+406.

"Beaten gold" [leading article]. *TLS*, Mar. 31, p. 201.

Laments the fact that the English Socialist state is not what Morris had hoped it would be.—K. L.

Cockerell, Sydney. "William Morris and Oscar Wilde." *TLS*, Feb. 3, p. 73.

A letter denying that Morris enjoyed visits by Wilde.

Eshleman, Lloyd Wendell. (See Grey, Lloyd Eric, below).

Grey, Lloyd Eric. *William Morris, prophet of England's new order*. . . See VB 1949, 274.



Rev. by John Whale in *CR*, CLXXVIII, No. 1015 (July), 61; by Andrew Forbes in *Dublin rev.*, No. 447, pp. 114-18.

This book is the same as Lloyd Wendell Eshleman's *A Victorian rebel: the life of William Morris* (see VB 1941, 380; VB 1940, 343). It appears that Scribner's sold the original plates to Cassell and that between the date of the *Rebel* and the *Prophet*, Mr. Eshleman changed his name to Grey. Correspondence with both Scribner's and Cassell throws no light on the reason for the change in the title of the book, but it may be assumed that (with an eye to the book market) internal political developments in England in the forties were thought by the second publishers to justify suggesting in the title that Morris had prophesied the advent of a labor government.

There is no indication in the reprint that the two books are one and the same and are presumably printed from the same plates—at least, the format and pagination so indicate. The Library of Congress has not recognized the identical character of the books, so far as I have been able to discover as of this writing (January 8, 1951). It is suggested to Victorianists that they ask their library cataloguers to indorse both the Grey and the Eshleman cards with cross-references, thus eliminating bibliographical confusion at least locally. The Grey book was reviewed (in 1949 and 1950) by persons who were totally unaware of the fact that it is a reprint.—K. L.

Maurer, Oscar, Jr. "Some sources of William Morris's 'The wanderers.'" *Studies in English* (Univ. of Texas pr.), XXIX, 222-30.

[Weber, Carl J.] "Kelmscott complete." *Colby libr. quart.*, Ser. II, pp. 238-40.

The Colby library now has copies of all the fifty-three books of the Kelmscott Press.

Newbolt (see I, Legg).

Newman (see also III, Levin, Warren, Young). *Essays and sketches* [1948]. . . . *Sermons and discourses* [1949]. . . . See VB 1948, 266; VB 1949, 274.

Rev. by J. W. Swain in *JEGP*, XLIX, 265-66; by W. E. Houghton in *MLN*, LXV, 354-56; by L. L. Ward in *MLQ*, XI, 367-70.

Butler, Gibbon Francis. *John Henry Newman's use of history in his Anglican career, 1825-1845*. Diss., Univ. of Illinois. MA, X, No. 4 (1950), 207-8.

Crawford, Charlotte E. "Newman's *Callista* and the Catholic popular library." *MLR*, XLV, 219-21.

Crawford, Charlotte E. "The novel that occasioned Newman's *Loss and gain*." *MLN*, LXV, 414-18.

Culler, A. Dwight. "Newman on the uses of knowledge." *Jour. gen. ed.*, IV, 269-79.

An interesting discussion of Newman's religious position as being "necessary to him simply as the answer to an intellectual problem," although that position had "its own religious reasons and its own religious importance." One could wish that Professor Culler had elaborated on his statement that in the knowledge of God "is an objective reality."—W. D. T.

Middleton, R. D. *Newman at Oxford: his religious development*. New York: Oxford univ. pr. Pp. 292.

Rev. in *TLS*, Dec. 1, p. 773.

Ward, Maisie. *Young Mr. Newman*. . . . See VB 1949, 274.

Rev. by C. H. Lyttle in *Church hist.*, XIX, 140-41; by Roger Lloyd in *History*, new ser., XXXIV (1949), 276.

Oliphant, Bliss, Trudy. "Mrs. Oliphant." *NS*, July 8, p. 42. Also "Margaret Oliphant." *TLS*, Apr. 28, p. 261.

Requests for material for a biography.

Ouida. Bigland, Eileen. *Ouida, the passionate Victorian*. London: Jarrolds.

Palgrave. Horne, Colin J. "Palgrave's 'Golden treasury.'" In *Est*, 1949, ed. by Sir Philip Magnus (London; Murray, 1949), pp. 54-63.

Pater (see also III, Hough; Arnold, Matthew; Tillotson). Bockley, Jerome H. "Pater and the suppressed 'Conclusion.'" *MLN*, LXV, 249-51.

Brown, E. K. "Pater's *Appreciations*: a bibliographical note." *MLN*, LXV, 247-49.

Patmore (see III, Heath-Stubbs; Rossettis; Meyerstein).

Pinero (see I, Legg).

Quiller-Couch. Ed. "'Poetry, Mr. Cowch—poetry': the Oxford book of English verse." *Periodical*, XXVIII, 240-45.

**Reade.** Burns, Wayne. "Charles Reade: the making of a social novelist." *Cornell univ. abstr. of theses*, 1946 (1947), pp. 20-23.

Woodring, Carl R. "Charles Reade's debt to William Howitt." *NCF*, V, 39-46.

**Robertson.** Savin, Maynard. *Thomas William Robertson, his plays and stagecraft*. ("Brown univ. studies," Vol. XIII.) Providence: Brown univ. pr. Pp. 146.

Rev. in *U.S. quart. book rev.*, VI, 414.

**Rossettis** (see also III, Aldington, Altick, Bowra, Hough; **Carroll**: Gernsheim; **Morris**, **Mowbray**: Bolitho; **Swinburne**: Lang). Angeli, Helen Rossetti. "Charles Augustus Howell." *TLS*, Aug. 13, 1949, p. 537.

Request for letters and other materials showing relationships between Howell, Rossetti, and the Pre-Raphaelites.

Angeli, Helen Rossetti. "Dante Gabriel Rossetti." *TLS*, Sept. 16, 1949, p. 601.

Bellinger, Rossiter R. "Rossetti's two translations from 'Old French.'" *MLN*, LXV, 217-23.

Doughty, Oswald. *Dante Gabriel Rossetti: a Victorian Romantic*. . . See VB 1949, 275.

Rev. briefly in *Amer. merc.*, LXX, 248; by E. G. Salter in *CR*, CLXXVII, No. 1014 (June), 380-81; by Paul Dinkins in *CWD*, CLXXI, 158-59; briefly in *Mercure de France*, CCCVIII, 164; by John Bryson in *NS*, Jan. 7, p. 20; by Douglas Grant in *SRL*, Jan. 7, p. 17; in *TLS*, Jan. 6, p. 10; by A. K. Davis, Jr., in *VQR*, XXVII (1951), 154-60; by P. F. Baum in *YR*, XXXIX, 570-72.

Meyerstein, E. H. W. "Rossetti on Patmore's odes." *TLS*, Apr. 28, p. 268.

Troxell, Janet Camp; Angeli, Helen Rossetti. "A Rossetti letter." *TLS*, Dec. 16, 1949, p. 825; Dec. 23, 1949, p. 841.

A letter which T. J. Wise said was addressed to Swinburne was actually intended for another person, unidentified.

Zaturenska, Marya. *Christina Rossetti*. . . See VB 1949, 275.

Rev. briefly in *Amer. merc.* LXX, 758; by Denham Sutcliffe in *KR*, XII, 360-65; by J. F. in *New R*, Mar. 6, p. 20; by P. F. Baum in *SAQ*, XLIX, 419-20; by A. K. Davis, Jr., in *VQR*, XXVII (1951), 154-60.

**Ruskin** (see also III, Aldington, Hough, Warren, Woolf; **Browning**: *New letters*; **Carlyle**: Jackson; **Carroll**: Gernsheim; **Swinburne**: Lang). *I diritti del lavoro* [Unto this last]. Traduzione con uno studio introduttivo e note di F. Villani. ("Biblioteca di cultura moderna," No. 395.) Bari: Laterza, 1946. Pp. 224. Noted in *Anglica*, I (1946), 138.

Banyard, Grace. "Ruskin." *FR*, new ser., CLXVII (February), 112-18.

Jump, J. D. "Ruskin satirized." *PMLA*, LXIV (1949), 597-98.

Lunn, Arnold. "John Ruskin." *Dublin rev.*, No. 450, pp. 98-114.

A rambling, dogmatic essay favorable to Ruskin. No new material.—A. W.

Quennell, Peter. *John Ruskin: the portrait of a prophet*. . . See VB 1949, 275-76.

Rev. by Denham Sutcliffe in *KR*, XII, 360-65; by Horace Gregory in *ParR*, XVII, 197-200; by P. F. Baum in *SAQ*, XLIX, 413-14; by Granville Hicks in *SeR*, LVIII, 514-22; by A. K. Davis, Jr., in *VQR*, XXVII (1951), 154-60.

Roellinger, Francis X. "Ruskin on education." *Jour. gen. ed.*, V, 38-47.

Whitehouse, J. H. *Vindication of Ruskin*. London: Allen. Pp. xvi+66.

Rev. in *CR*, CLXXVIII, No. 1017 (September), 192; by Dorothy Hawkins in *HJ*, XLIX, 95-96; briefly in *S*, Aug. 4, p. 160; in *TLS*, Aug. 4, p. 482.

During the past few years the whole sordid domestic mess which was John Ruskin's unfortunate marriage to Euphemia Gray has been laid horribly bare before us. This embarrassing anatomizing has in no way illuminated the works of John Ruskin, nor has it shown Victorian scholars much about Ruskin's personal difficulties that they did not know or could not have guessed. But the investigation has produced (among others) two extraordinary documents: the first, Effie's letter to the mother of Rose LaTouche—as amazing a letter as any Victorian lady ever wrote, and first published by Peter Quennell in "Ruskin and the women," *AM*, CLXXIX (February, 1947), 37-45; the second, Ruskin's Statement to his Proctor, now regrettably published by Mr. Whitehouse in partial answer to Admiral Sir William James, whose *John Ruskin and Effie Gray* . . . (New York and

London, 1947), actually commenced what has now become a controversy. We think the controversy has gone far enough.

If Effie Gray's letter is amazing, Ruskin's Statement is incredible. That it is also an arrant piece of rationalizing is perhaps irrelevant; but, whatever else the Statement is, it is the reflected image of a sick man's mind. Neither the newly published document nor the book will be readily accepted in terms of the claims of Mr. Whitehouse' title: the effort is more vindictive than vindicating.

The facts which the reopening of the Ruskin scandal have adduced are fascinating—in a morbid sort of way; but what is more to the point, they are pitiable and tragic. "Vindication" does not serve their needs; they must be examined, rather, with understanding and compassion. Without much regard for Ruskin's personal tragedy, Admiral James has attempted to defend Effie; while, with little sympathy for Effie, Mr. Whitehouse has presumed to vindicate Ruskin. The result is not particularly edifying. We may hope that what has developed into a highly publicized private quarrel between Messrs. James and Whitehouse has come to an end at last.—K. L.

**Russell, G. W.** (see I, Legg).

**Saintsbury** (see also I, Legg). Oliver, John W.; Clark, Arthur Melville; and Muir, Augustus (eds.). *A last vintage: essays and papers*. London: Methuen. Pp. 256.

Rev. by H. W. Garrod in *S*, July 21, p. 87; in *TLS*, July 28, p. 468.

**Shaw.** "Butler when I was a nobody." *SRL*, Apr. 29, pp. 9–10.

An essay on Samuel Butler written to serve as an introduction to Cole's *Essential Samuel Butler* (q.v.).

"Capital levy?" *NS*, Sept. 16, p. 276.

A letter to the editor.

"If I were a priest." *AM*, CLXXXV (May), 70–72.

"The problem of a common language." *AM*, CLXXXVI (October), 61–62.

*Sixteen self sketches*. . . See VB 1949, 276.

Rev. by R. F. Rattray in *QR*, CCLXXXVIII, 46–61 (a lengthy review article, "Bernard Shaw's origins," bringing together a good deal of scattered material).

Bentley, Eric. *Bernard Shaw*. London: Hale. Pp. 256.

Rev. in *TLS*, Aug. 4, p. 479.

Brailsford, H. N. "GBS." *NS*, Nov. 11, pp. 421–22.

Brenner, Theodor. "When I met Shaw." *Western humanities rev.*, IV, 137–40.

Bridie, James. "Shaw as playwright." *NS*, Nov. 11, p. 422.

Brown, John Mason. "GBS: headmaster to the universe." *SRL*, Nov. 18, pp. 11–13, 31.

Colbourne, Maurice. *The real Bernard Shaw*. New York: Philosophical libr. . . . See VB 1949, 276.

Rev. by L. N. Morgan in *Books abroad*, XXIV, 300; briefly in *CE*, XI, 362.

Ed. "Our private Shaws." *NS*, Nov. 11, p. 415. Partly Shaw's relations with the magazine.

Ed. "Shaw's world—and ours." *New R*, Nov. 13, p. 5.

Ervine, St. John. "Bernard Shaw." *S*, Nov. 10, pp. 454–55.

Fergusson, Francis. "The theatricality of Shaw and Pirandello." *ParR*, XVI (1949), 589–603.

Fuller, Edmund. *George Bernard Shaw: critic of Western morale*. ("Twentieth cent. libr." series.) New York: Scribner's. Pp. x+123.

Rev. by Irwin Edman in *HTB*, Oct. 8, p. 27; by J. W. Krutch in *N*, Nov. 18, p. 462; by William Irvine in *SRL*, Dec. 23, pp. 17–18.

Gilkes, A. N. "G. B. S., G. K. C., and paradox." *FR*, new ser., CLXVIII (October), 266–70.

Hone, Joseph. "A note on Bernard Shaw's ancestry." *TLS*, Nov. 10, p. 709.

A letter contending that Shaw was descended from Mary Markham and consequently from Cromwell. R. F. Rattray, in a subsequent letter (Nov. 17, p. 727), states that this descent was disproved in the *Bath and Wells chronicle*, Apr. 28, 1949 (see also a letter from Eric Gillett, Nov. 24, p. 747).

Irvine, William. *The universe of G. B. S.* . . . See VB 1949, 276–77.

- Rev. by E. J. West in *Arizona quart.* VI, 279-86; briefly in *CE*, XI, 299; in *U.S. quart. book list*, VI, 42-43.
- Jaffé, Gerhard. "Shaws oppfatning av dramatisk dikt Kunst sammenlignet med Shakespeares." *Edda*, L, 56-92.
- Joad, C. E. M. "Tribute to Shaw." *NS*, Nov. 18, pp. 454-55.
- Laing, Allen M. "My Shaw postcards." *NS*, Dec. 16, pp. 521-22.
- Loewenstein, F. E. *The rehearsal copies of Shaw's plays: a bibliographical study*. New York: Theatre arts. Pp. 36.  
Rev. in *TLS*, June 23, p. 396.
- Maurois, André. "Bernard Shaw par Bernard Shaw." *Rev. de Paris*, LVII (December), 5-11.
- Nathan, George Jean. "More on G. B. S." *Amer. merc.*, LXX, 308-12.
- Nicolson, Harold. "Marginal comment." *S*, Nov. 10, p. 460.  
In this issue Mr. Nicholson devotes the whole of his weekly column to Shaw.
- O'Casey, Sean. "Bernard Shaw: an appreciation of a fighting idealist." *NYTBR*, Nov. 12, pp. 41, 44.
- Pearson, Hesketh. *Bernard Shaw*. ("St. James's libr.," No. 2.) London: Collins. Pp. 424.
- Pearson, Hesketh. *G. B. S.: a postscript*. New York: Harper. Pp. ix+137.  
Rev. by M. D. Zabel in *New R*, Dec. 25, p. 20; by Jacques Barzun in *SRL*, Dec. 23, pp. 16-17.
- Pettis, Ashley. "G. B. S.: in tune with the infinitesimal." *CWd*, CLXXI, 266-71.  
A blast at Shaw—almost entirely uncalled for and remarkable for its lack of both tact and taste.—K. L.
- Rosati, Salvatore. "George Bernard Shaw." *Nuova antol.*, CDXLX, 362-65.
- "Shaw" [leading article]. *TLS*, Nov. 10, p. 701.
- West, Alick. *A good man fallen among Fabians: a study of George Bernard Shaw*. New York: International publishers; London: Lawrence. Pp. 180.
- Rev. by William Irvine in *SRL*, Dec. 23, pp. 17-18; in *TLS*, Aug. 4, p. 479.
- Worsley, T. C. "Comedy in Shaw." *NS*, Aug. 26, p. 226.  
Shaw will be remembered for the great comedies written between 1890 and the first World War, not as a thinker.
- Yarker, Patrick. "Shaw and Mallock." *TLS*, Nov. 24, p. 747.
- Smiles. Briggs, Asa. "Samuel Smiles and the gospel of work." *Cambridge jour.*, II (1949), 552-61.
- Van Thal, H. "Samuel Smiles." *TLS*, March 5, 1949, p. 155.  
Announcement that materials are being assembled for a book on Smiles.
- Smith, Horace. Rollins, Hyder E., "Letters of Horace Smith to his publisher Colburn." *Harvard libr. bull.*, III, 359-70.
- Stephen (see also III, Woolf; Carlyle: Shine). Woolf, Virginia. "My father, Leslie Stephen." *AM*, CLXXXV (March), 39-41.  
Interesting, but disappointingly brief.—K. L.
- Stevenson. Baker, Carlos. "A writer for all ages." *NYTBR*, Nov. 12, p. 35.
- Balfour, M. L. G. "In defense of *The hanging judge*." *New colophon*, III, 75-77.  
Further information to confirm the claim of John Carter (in *Colophon*, new ser., III [1938], 238-42) that the 1887 printing of *The hanging judge* is genuine, not one of Wise's forgeries.
- Cordasco, Francesco. "Stevenson's 'Suicide club.'" *TLS*, Dec. 9, 1949, p. 809.
- Cowell, Henry J. "Robert Louis Stevenson and Father Damien." *LQHR*, July, pp. 269-70.  
Gives evidence that Stevenson repented, at least in part, for his "hasty and severe action" and that he "never ceased to regret" his disparaging letter.
- Ed. "Robert Louis Stevenson." *LQHR*, October, pp. 289-91.
- Elwin, Malcolm. *The strange case of Robert Louis Stevenson*. London: Macdonald.  
Rev. by Lettice Cooper in *TLS*, Dec. 22, p. 742.

- Going, William T. "Stevenson's *A lodging for the night*." *Ex*, VIII, item 41.
- Green, Roger Lancelyn. "The Robert Louis Stevenson centenary." *CR*, CLXXVIII, No. 1019 (November), 289-92.
- Green, Roger Lancelyn. "Stevenson in search of a madonna." In *Essays and studies 1950*, ed. by G. R. Hamilton, pp. 118-42.
- Based in part on new material, treats of the troubled years that center about Stevenson's meeting with Mrs. Sitwell in 1873; prints for the first time some of his letters to her. A notable contribution.—W. D. T.
- Greene, Graham. "R. L. Stevenson." *TLS*, June 24, 1949, p. 413.
- Announces biographical project commissioned by Heinemann.
- Hinkley, Laura L. *The Stevensons: Louis and Fanny*. New York: Hastings House. Pp. viii+360.
- Rev. by Carlos Baker in *NYTBR*, Sept. 3, p. 5.
- Includes a good selective bibliography on pp. 345-48. Undocumented; but a work done carefully. Though slanted avowedly to cause admiration of R. L. S., the work is put together with concern for objective evidence. Skimpy in some parts; but it is done in a style delightful to read.—W. D. T.
- Holland, Frank (ed.). *Salute to R. L. S.* Edinburgh: Cousland. Pp. 236.
- Issler, Anne Roller. *Our mountain hermitage: Silverado and Robert Louis Stevenson*. Stanford: Stanford univ. pr. Pp. xiii+138.
- Keith, C. "Stevenson today." *QQ*, LVII, 452-58.
- McCleary, G. F. "Stevenson's early writings." *FR*, new ser., CLVIII (November), 339-43.
- McGaw, Sister Mary Martha. *Stevenson in Hawaii*. Honolulu: Univ. of Hawaii pr. Pp. 182.
- McLaren, Moray. *Stevenson and Edinburgh: a centenary study*. London: Chapman. Pp. 175.
- Smith, Janet Adam. "Books in general." *NS*, Nov. 18, pp. 477-78.
- A consideration of Stevenson.
- Smith, Janet Adam. "Stevenson's poems." *TLS*, Feb. 17, p. 112.
- A letter referring to a new edition.
- Stricklands (see III, Hobman).
- Swinburne (see also III, Bowra, Heath-Stubbs; Rossetti: Troxell). Angeli, Helen Rossetti. "Watts-Dunton and Swinburne." *TLS*, Mar. 24, p. 185.
- Bassett, A. Tilney. "Swinburne." *TLS*, Apr. 7, p. 215.
- Comment on the fact that Swinburne was obviously not Victoria's candidate for poet laureate.
- Cauthen, I. B., Jr. "Swinburne's letter concerning Poe." *BSP*, XLIV, 185-90 (see also a letter by W. T. Bandy on p. 391).
- Hare, Humphrey. *Swinburne: a biographical approach*. . . . See VB 1949, 278.
- Rev. in *Mercur de France*, CCCVIII, 164; in *TLS*, Mar. 10, p. 152 (see also Mar. 31, p. 201, and Apr. 7, p. 215).
- Knaplund, Paul. "The poetlaureateship in 1892: some Acton-Gladstone letters." *QR*, CCLXXXVIII, 256-62.
- A very interesting correspondence between Gladstone and Acton on the various candidates for the laureateship after the death of Tennyson, especially on Swinburne, who was the leading candidate. Swinburne's failure to recant his early poems and his violent Russian ode of 1890 probably cost him the position. Gladstone informed the queen on Nov. 4, 1892, that he could nominate no one. Austin was nominated by Lord Salisbury in 1895.—R. B. H.
- Lang, Cecil Y. "ALS: Swinburne to William Michael Rossetti." *Jour. Rutgers univ. libr.*, XIV, 1-8.
- Indicates the contents of ninety autograph letters, part of the Swinburne MSS in the Symington collection. Mention is made not only of the Rossettis but also of Ruskin, Milnes, J. C. Hotten, Whitman, Watts-Dunton.
- Lang, Cecil Y. "Swinburne's correspondence." *TLS*, Aug. 5, 1949, p. 505.
- Request for letters and documents.



- Lang, Cecil Y. "Swinburne's letters to Henry Arthur Bright." *Yale univ. libr. gaz.*, XXV, 10-22.  
Prints eight letters, 1874-83.
- "On re-reading Swinburne" [leading article]. *TLS*, Nov. 17, p. 727.
- Schroeder, Elver August. *Swinburne as thinker*. Diss., Univ. of Michigan. *MA*, X, No. 2 (1950), 118-19.
- Talfourd (see also **Browning**: *New letters*). T., J. M. "Thomas Noon Talfourd." *N & Q*, Jan. 7, p. 20.
- Taylor, Tom (see **Carroll**: Gernsheim).
- Tennyson (see also **Carroll**: Gernsheim; **Turner**). Agata, Alfio d'. "Alcuni punti controversi nell' interpretazione dell' 'In memoriam' di A. Tennyson." *Anglica*, I (1946), 102-7.  
Notes on some passages of *In memoriam* which have been misunderstood by Italian translators. Some further parallels are also noted.
- Bergman, Herbert. "Whitman on his poetry and some poets: two uncollected interviews." *Amer. N & Q*, VIII, 163-65.  
Includes comment on Tennyson.
- Carr, Arthur J. "Tennyson as a modern poet." *TQ*, XIX, 361-82.
- Cox, Canon Adam. "Tennyson's elegy." *S*, June 16, pp. 816-17.  
A centenary piece on *In memoriam*.
- Dunsany, Lord. "The food of the imagination." *Poetry rev.*, XLI, 197-98.  
Declaring that "the thing described by a poet is some scene that he has known" and that "the soil of Earth is the food of the imagination," Dunsany analyzes, for an example, Tennyson's "Crossing the bar." His brief suggestions, not overly convincing, are nevertheless impressive.—W. D. T.
- Ellmann, Mary Joan. "Tennyson: revision of 'In memoriam,' section 85." *MLN*, LXV, 22-30.
- Ellmann, Mary Joan. "Tennyson: two unpublished letters, 1833-1836." *MLN*, LXV, 223-28.
- Meyerstein, E. H. W.; Tennyson, [Sir] Charles. "A Drayton echo in Tennyson." *TLS*, June 2, p. 341; June 9, p. 357.
- Paden, W. D.; Gernsheim, Helmut. "Photographs of Tennyson." *TLS*, June 30, p. 412; July 21, p. 460.
- Powys, Atherton. "Alfred, Lord Tennyson." *TLS*, Oct. 7, 1949, p. 649.  
Suggests that Tennyson's library at Farringford be put in decent condition by a Tennyson society.
- Robertson, David Allan, Jr. "Tennyson and the mountain-maid." *Amer. Alpine jour.*, VII, 451-54.  
Carefully documented, convincing suggestion that the maid of "Come down, O maid, from yonder mountain height" is to be thought of as "primarily the *Jungfrau*."—W. D. T.
- Rudman, Harry W. "Tennyson's *Crossing the bar*." *Ex*, VIII, item 45.
- Templeman, William Darby. "Tennyson's *Locksley hall* and Thomas Carlyle." In *Booker memorial studies*, pp. 34-59 (see **Carlyle**: Shine).  
An interesting speculative essay in which Professor Templeman plays the game of parallels and influences with tact and care. Whether or not one accepts his tentative conclusions relative to *Locksley hall* as a "translation" of *Sartor resartus*, Book II, the possibility itself should cause all Victorians to examine this essay.—K. L.
- Tennyson, Sir Charles. *Alfred Tennyson*. . . .  
See VB 1949, 279.  
Rev. in *Adelphi*, XXVI, 91-92; by J. J. Reilly in *CWD*, CLXXI, 477-78; by M. St. Clare Byrne in *English*, VIII, 36-37; by E. F. Shannon, Jr., in *JEGP*, XLIX, 263-65; by T. H. V. Motter in *MLN*, LXV, 356-57; by P. F. Baum in *SAQ*, XLIX, 96-97; by A. K. Davis, Jr., in review article, "Mid-century Tennyson," *VQR*, XXVI, 307-11.
- Thaler, Alwin. "Tennyson and Whittier." *PQ*, XXVIII (1949), 518-19.  
An echo from "Sir Galahad" (1842) in one line in "Vesta" (1874). Probably right but hardly worth noting.—R. B. H.
- Tyler, Henry. "'I am mad Tom.'" *TLS*, Oct. 21, 1949, p. 681.

A comment on Sir Charles Tennyson's reference to the "mad Tom" ballads in his life of the laureate.

Ware, Malcolm R. "A note on Tennyson's 'Subtle beast.'" *N & Q*, Dec. 23, p. 564.

A Miltonic echo in a phrase in *Guinevere*.

White, Frances E. "Unorthodox tendencies in Tennyson." *Rev. religion*, XV, 19-28.

**Thackeray** (see also I, Hill; II, Phillips; III, Altick, Patterson, Young; **Browning**: *New letters*). Greig, J. Y. T. *Thackeray: a reconsideration*. New York: Oxford univ. pr. Pp. vii+216.

Rev. by H. V. Routh in *English*, VIII, 147-48; by Walter Allen in *NS*, July 15, pp. 73-74; by H. F. West in *NYTBR*, Oct. 29, p. 16; by H. W. Garrod in *S*, July 7, p. 24; in *TLS*, Aug. 4, p. 484.

Schacht, John Hammond. *A critical edition of William Makepeace Thackeray's "Denis Duval"*. Diss., Univ. of Illinois. *MA*, X, No. 4 (1950), 231-33.

**Thompson** (see also III, Baker). Connolly, Terence L. (ed.). *Minor poets by Francis Thompson*. Los Angeles: Anderson & Ritchie, 1949. Pp. 82.

Rev. by J. Pick in *Thought*, XXV, 527-28. Reprints reviews by Thompson of minor poets, including John Clare.

Hennessey, Doyle. "Did Francis Thompson attempt suicide?" *CWd*, CLXX, 346-50.

Presents evidence with which to challenge the generally accepted "historical fact" that Thompson did attempt suicide. The argument is not too convincing.—K. L.

Torbert, Kathleen Flesch. "Francis Thompson: his poetry in relation to the ideas of his day." In *Summaries of doctoral diss.*, Univ. of Wisconsin, X, 623-24.

Weyand, Norman Thomas. *Francis Thompson: his theory of poetry*. Diss., St. Louis univ. *MA*, II, No. 2 (1940), 51-52.

Williams, George G. "Thompson's 'Grace of the way.'" *Ex*, IX, item 16.

**Thomson** (see also III, Heath-Stubbs). Walker, Imogene B. *James Thomson (B. V.): a critical study*. Ithaca: Cornell univ. pr. Pp. ix+212.

Rev. briefly in *CE*, XII, 122; in *TLS*, Aug. 11, p. 502; in *U.S. quart. book rev.*, VI, 279-80.

**Trollope, Anthony** (see also **Hardy**: Wilson). Bloomfield, Morton W. "Trollope's use of Canadian history in *Phineas Finn*." *NCF*, V, 67-74.

Booth, Bradford A. "Trollope on Scott: some unpublished notes." *NCF*, V, 223-30.

Though Trollope never wrote his projected history of English fiction, some of his views are preserved on the flyleaves of his books and elsewhere. In this article are reproduced fairly extensive comments on *The bride of Lammermoor*, *Old Mortality*, and *Ivanhoe*, dating from 1871-73. Trollope admired Scott but criticized his affected diction, unrealistic characterization, and faulty structure.—A. W.

Brown, Beatrice Curtis. *Anthony Trollope*. ("English novelists" series.) Denver: Swallow; London: Barker. Pp. 107.

Rev. in *NCF*, V, 245-46; in *N & Q*, May 27, p. 242; by C. E. Vulliamy in *S*, Apr. 28, p. 582; by James Gray in *SRL*, Oct. 28, pp. 32-33; in *TLS*, June 9, p. 355.

Gerould, Winifred Gregory. . . . *A guide to Trollope*. . . . See VB 1949, 280.

Rev. by B. A. Booth in *MLN*, LXV, 68-69; by J. H. Wildman in *MLQ*, XI, 115.

Kerr, Albert S. "Two problems in 'John Caldigate.'" *NCF*, V, 75-76.

Muir, Marcie. *Anthony Trollope in Australia*. Adelaide: Wakefield, 1949. Pp. 105.

Pringle, Virginia Williams. "Barsetshire under fire." *NCF*, IV, 330-33.

Stryker, David. "The significance of Trollope's *American senator*." *NCF*, V, 141-49.

Tingay, Lance O. "Trollope and the Beverley election." *NCF*, V, 23-37.

Tingay, Lance O. "Trollope's first novel." *N & Q*, Dec. 23, pp. 563-64.

Tingay, Lance O. "Trollope's library." *N & Q*, Oct. 28, pp. 476-78.

On the catalogue compiled by Trollope and printed in 1874.

Tracy, G. M. "L'œuvre de Trollope ou le paradis perdu." *Mercure de France*, CCCVIII, 434-45.

**Trollope, Henry.** Smalley, Donald. "Henry Trollope: poems in America." *NCF*, IV, 251-63.

Prints for the first time a handful of juvenile poems by Anthony Trollope's short-lived older brother Henry (died 1834).

**Trollope, Mrs. Frances.** *The domestic manners of the Americans*. Ed. by Donald Smalley. . . . See VB 1949, 281.

Rev. by Joseph Sagmaster in *KR*, XII, 365-68; by Ada B. Nisbet in *NCF*, IV, 319-24.

Griffin, Russell A. "Mrs. Trollope and the Queen City." *Mississippi Valley hist. rev.*, XXXVII, 289-302.

Hildreth, William H. "Mrs. Trollope in Popopolis." *Ohio state arch. & hist. quart.*, LVIII (1949), 35-51.

**Tucker, Charlotte.** Savery, Constance. "A. L. O. E." *TLS*, Jan. 1, 1949, p. 9.

Request for aid in locating information on Charlotte Tucker, who wrote children's stories under the pseudonym "A. L. O. E."

**Tupper, Hudson, Derek.** *An unrepentant Victorian: Martin Tupper*. New York: Macmillan. Pp. xvi+342. [English title: *Martin Tupper: his rise and fall*. See VB 1949, 281].

Rev. by Naomi Lewis in *NS*, Mar. 26, p. 308; by J. C. in *NYTBR*, Aug. 20, p. 12. (See also *TLS*, Mar. 5, 1949, p. 153, for remarks by Hudson.)

**Turner, Charles Tennyson.** Tennyson, Sir Charles. "The Vicar of Grasby." *English*, VIII, 115-20.

**Waterton, Moore, Alan.** "The strange life of Charles Waterton." *TLS*, Sept. 2, 1949, p. 569. See VB 1949, 281.

**Watts-Dunton** (see Swinburne: Angeli, Lang).

**White, William Hale** (see also Browning: *New letters*.) Merton, E. S. "The autobiographical novels of Mark Rutherford." *NCF*, V, 189-207.

Study of the extent to which the novels are based upon White's own experience.

Praz, Mario. "L'autobiografia di Mark Rutherford." *Anglica*, I (1946), 49-65.

**Whyte-Melville.** Freeman, James C. "George John Whyte-Melville (1821-1878): a bibliography." *BBDI*, XIX, 267-68.

Freeman, James C. "Whyte-Melville and Galsworthy's 'bright beings.'" *NCF*, V, 85-100.

**Wilde** (see also II, Bamm; Morris, William: Cockerell). *De profundis*. . . . See VB 1949, 281.

Rev. briefly in *CE*, XII, 122; by René Fülöp-Miller in *NYTBR*, Sept. 17, p. 12; in *TLS*, Nov. 24, pp. 737-39.

Dickson, Sarah A. "Arents tobacco collection." *Bull. New York pub. libr.*, LIV, 352-53.

Acquisition of MS of Acts I and II of *The importance of being Earnest*.

Douglas, Lord Alfred. *Oscar Wilde: a summing up* (new ed., with introd. by Derek Hudson). London: Richards. Pp. 141.

Rev. in *TLS*, Nov. 24, p. 737-39.

Oswald, Victor A., Jr. "Oscar Wilde, Stefan George, Heliogabalus." *MLQ*, X (1949) 517-25.

Queensbury, Marquess of, and Colson, Percy. *Oscar Wilde and the Black Douglas*. London: Hutchinson, 1949. Pp. 181.

Rev. in *TLS*, Nov. 24, pp. 737-39.

Woodcock, George. *The paradox of Oscar Wilde*. New York: Macmillan. Pp. 250. See VB 1949, 281.

Rev. by W. E. G. in *Christian cent.*, Mar. 29, p. 401; by W. P. Sears in *Churchman*, Apr. 15, p. 18; by DeLancey Ferguson in *HTB*, Feb. 19, p. 5; by George Freedley in *LJ*, Jan. 15, p. 108; in *N*, May 13, p. 456; by Frances Winwar in *NYTBR*, Feb. 26, p. 12; by W. H. Auden in *ParR*, XVII, 390-94; by W. Y. Tindall in *SRL*, Mar. 4, p. 20.

**Woolner.** "Thomas Woolner: *My beautiful lady*." *BLR*, III, 108-10.

Brief account of the recently acquired MS of the printer's copy for Woolner's book of poems published in 1863. The title poem had first been published in *The Germ*, organ of the Pre-Raphaelite Brotherhood, in January, 1850; variants among MS and published versions of this and other poems are noted.

- Yeats (see also I, Legg; III, Heath-Stubbs, Hough, Kavanagh; Hardy: Johnson). *Collected poems*. 2d ed. (with later poems added). New York: Macmillan. Pp. xviii+565.
- Rev. in *Adelphi*, XXVII, 80-81; by E. Guy in *Dalhousie rev.*, XXX (January, 1951), 428-30; by Eric Gillett in *NR*, CXXXV, 292-94; by Rex Warner in *NS*, Sept. 23, pp. 300-301; in *TLS*, Aug. 25, p. 525.
- Alspach, Russell K. "Yeats's 'Maid quiet.'" *MLN*, LXV, 252-53.
- Bradford, Curtis B. "Journeys to Byzantium." *VQR*, XXV (1949), 205-25.
- On Yeats and T. S. Eliot.
- Ellmann, Richard. "Joyce and Yeats." *KR*, XII, 618-38.
- On the personal relationship between Joyce and Yeats and on the occasional similarities and pronounced differences between their artistic credos.
- Ellmann, Richard. *Yeats, the man and the masks*. . . See VB 1949, 282.
- Rev. by Margaret Willy in *English*, VIII, 37-38; by Jacques Vallette in *Mercure de France*, CCCX, 566-68; by David Daiches in *MLN*, LXV, 267-69.
- Hall, James, and Steinmann, Martin (eds.). *The permanence of Yeats: selected criticism*. New York: Macmillan. Pp. vi+414.
- Rev. briefly in *CE*, XI, 418-19; in *Current hist.*, XVIII, 355; by Babette Deutsch in *HTB*, Feb. 5, p. 3; by G. D. McDonald in *LJ*, Dec. 1, p. 1817; by D. A. Stauffer in *New R*, Mar. 20, pp. 20-21; by Dudley Fitts in *NYTBR*, Feb. 5, p. 5; unfavorably by Isabel Gamble in *Poetry*, LXXVI, 227-29; by Richard Ellmann in *SRL*, Apr. 15, p. 49; in *TLS*, Aug. 25, pp. 525-26; in *U.S. quart. book rev.*, VI, 152.
- Henn, Thomas Rice. *The lonely tower: studies in the poetry of W. B. Yeats*. London: Methuen. Pp. 350.
- Hough, Graham. "A study of Yeats." *Cambridge jour.*, II (1949), 259-78, 323-42.
- Jeffares, Norman. *W. B. Yeats, man and poet*. . . See VB 1949, 282.
- Rev. by Mary Colum in *SRL*, Jan. 28, pp. 14-16.
- Parkinson, Thomas. "W. B. Yeats: a poet's stagecraft, 1899-1911." *ELH*, XVII, 136-61.
- Pearce, Donald Ross. *The significance of Ireland in the work of W. B. Yeats*. Diss., Univ. of Michigan. MA, IX, No. 1 (1949), 133-34.
- Saul, George Brandon. "Yeats, Noyes, and Day Lewis." *N & Q*, June 10, p. 258.
- Smith, Grover. "Yeats's 'Cat and the moon.'" *N & Q*, Jan. 21, p. 35.
- Plutarch probably the model for one of Yeats's images.
- Stauffer, Donald A. *The golden nightingale*. . . See VB 1949, 282.
- Rev. by H. W. Wells in *CE*, XI, 294-96; by W. M. Parrish in *QJS*, XXXVI, 263-64; by Mary Colum in *SRL*, Jan. 28, pp. 14-16.
- Stauffer, Donald A. "The reading of a lyric poem." *KR*, XI (1949), 426-40. (An extract from *The golden nightingale*.)
- Thompson, Francis J. "Poetry and politics: W. B. Yeats." *Hopkins rev.*, III (1949), 3-17.
- Ure, Peter. "The integrity of Yeats." *Cambridge jour.*, III (1949), 80-93.
- Wade, Allan. "Yeats and his poems." *TLS*, Apr. 7, p. 215.
- Comment on Yeats's dating of "The theatre."
- Walcutt, Charles C. "Yeats' 'Among school children' and 'Sailing to Byzantium.'" *Ex*, VIII, item 42.
- Watts, Harold H. "W. B. Yeats: theology bitter and gay." *SAQ*, XLIX, 359-77.
- Witt, Marion. "The making of an elegy: Yeats's 'In memory of Major Robert Gregory.'" *MP*, XLVIII, 112-21.
- Yonge (see also Carroll: Gernsheim). H., G. N. S.; H., A. J. "Charlotte M. Yonge's 'The daisy chain.'" *N & Q*, Nov. 11, p. 503; Dec. 23, p. 570.

## REVIEW ARTICLE

### THE PRE-ROMANTIC NOVEL IN ENGLAND

PROFESSOR James R. Foster's *History of the preromantic novel in England*, recently published by the Modern Language Association of America,<sup>1</sup> is an excellent book and in many ways an illuminating study of a hitherto scantily explored field of research. "The scholar, who must admit the importance of minor works, cannot afford to ignore these preromantic novels, even though very few of their authors were geniuses," he tells us in his preface. Indeed, the lack of a good critical study of them has prevented us from appreciating the real extent of pre-Romantic ideas and feelings at the beginning of the eighteenth century. We have underrated the importance of these, though fully aware that they did exist and even flourished among a certain class of authors and readers.

Until now the best study on the subject was Ernest A. Baker's *History of the English novel* (Vols. IV-V), which evidently served as a starting point for Professor Foster's researches. The short sketches of Baker, describing the influence of Marivaux and Prévost, are developed into full studies (chaps. ii-iii) and are followed up with a special chapter on the early English sentimentalists, which is one of the most interesting in the book, including as it does Sarah Fielding, Charlotte Lennox, Mary Collier, John Shebbeare, Thomas Amory, and William Dodd, about whom only scanty information was commonly available. Chapter v, "Sensibility among the great and the near-great" (Richardson, Fielding, Smollett, Sterne, and Goldsmith), is less generously treated, as might be expected because so many good books have already been written about them. But the next chapter, "From *Sidney Bidulph* to *Placid man*," again supplies very valuable information not only on Frances Sheridan, Frances Brooke, Henry Brooke, and Henry Mackenzie but on the now almost completely forgotten Edward Bancroft, S. J. Pratt, Treysac de Vergy, and Charles Jenner, as well as on the novels of Hugh Kelly, Richard Cumberland,

and Arthur Young, the author of the still well-known *Travels in France*. With chapter vii, French influence again comes up, and the pages on Baculard d'Arnaud are certainly the most up-to-date on the subject, since Professor Foster not only has taken advantage of such recent studies as L. M. Price's "Baculard d'Arnaud's relation to German literature"<sup>2</sup> but has given the results of his own extensive and careful research. The last twenty-five years of the century have been much better known to scholars in this particular field. Yet even there an attempt has been made to offer a new interpretation of existing facts, and, as everywhere else in the book, several good synopses enable the average reader to gather a more precise idea of the novels criticized than he could have done in any other way.

The most conspicuous feature of the whole book is, indeed, the apparently uncanny familiarity of its author with the minor novelists of the eighteenth century. He seems to write about them as if they were old friends of his, likely to turn up again and greet him at any time. This is partly due, perhaps, to his congenial, humorous way of characterizing authors and books, although the general tone becomes a little less friendly as we draw near the end. But the whole study is so firmly based on a thorough perusal of the periodicals of the time (among them the essential *Novelists' magazine*) and on such memoirs as John Nichols' *Literary anecdotes* and *Illustrations of the literary history of the eighteenth century* that the reader who is not so intimately acquainted with eighteenth-century minor men and events is likely at times to find himself unexpectedly out of his depth and obliged to turn to the index for cross-references. This was perhaps unavoidable, since certain facts could be only hinted at for the sake of brevity—the book is literally teeming with out-of-the-way references which will often prove invaluable—but now and then we are confronted with the same

<sup>2</sup> *Monatshefte für deutschen Unterricht*, XXXVII (1945), 151-60.

<sup>1</sup> New York, 1949. Pp. 306.



difficulty even in the synopses, which have occasionally been too drastically cut down. Yet these are minor blemishes, which do not prevent the reader from indulging in the attractive pleasure of discovering new prospects every five pages or so.

A more serious drawback is the frequent tendency of the writer to infer rather hastily from outward similarities in plot and characters that a literary filiation does exist between two authors, whereas the later novelist possibly never read the former but drew his inspiration from a common stock. Most of us, indeed, have at times been guilty of rash judgments and can still assert in the way of apology that novels, as much as any other books, if not more so, may be classified into easily recognizable types, such as the *Pamela* type, the *Clarissa* type, the *Grandison* type; and why not the *Marianne* or the *Cleveland* types? This is just what Professor Foster has done. But when we see him giving prominence to *Marianne*, *Cleveland*, or the *Dean of Coleraine* and so vindicating the French influence, particularly that of Prévost, at the expense, as it were, of Richardson, we can but feel that this is to some extent a one-sided view. The writer is more wary concerning *Pamela*, for instance, and yet the *Pamela* type did exist long before Richardson. Chronology is here of paramount importance, so much so that, when one work seems to draw inspiration from another after a long lapse of years, we feel the need of complementary information to establish the fact as far as possible.

Yet we must admit that Professor Foster, who has wanted to stress a particular aspect of the eighteenth-century novel that had not yet been properly brought to light, was obliged to tone down some of the traditional features of the literary history of the times. According to him, the discrimination maintained by E. A. Baker between the novels of sentiment and the novels of sensibility may safely be abandoned, since it was never made at any moment in the eighteenth century. This is his first step toward the exclusion of realistic sentimentalism in the manner of Richardson in favor of the idealization of characters, almost regardless of social status. He then contends that the senti-

mental novel is "first of all a story of love, and second a story of trials and tribulations," which explains the paramount importance given to Marivaux and Prévost's novels in the second and third chapters of his book and, later on, to those of Baculard d'Arnaud. The definition certainly holds good throughout the century with reference to the subscribers to the circulating libraries. But does it include all that is implied in the convenient, if rather vague, phrase "pre-Romantic novel"? A clever attempt has been made, based on such authoritative studies as Émile Bréhier's *Histoire de la philosophie* and H. N. Fairchild's *Religious trends in English poetry*, to give sufficient scope to the new "genre" by linking sensibility with deism—or deistic tendencies—which was the only possible way of achieving some sort of philosophical unity and, at the same time, of getting much nearer to the core of the subject. And so the book, in spite of its many details, seems to make regular headway from the beginning of the century directly to the end, there to stop rather abruptly, in a sort of sudden collapse due to the failure of the rationalistic ideals of the Revolution. With Professor Foster, as with modern naturalists, things no longer seem to change gradually, but by leaps and bounds, suddenly emerging from a former state into a completely new one.

But there are some controversial points, which, differently interpreted, are likely to change the picture more and more as the century develops. First of all, if sentiment and sensibility are to be blended into one, since eighteenth-century readers did not distinguish them, may we rightly include under the name of "deism," even qualified with the addition of "deistic tendencies," such forms of religious feeling as were then commonly prevalent in the Anglican church from the very beginning of the century? "Deism"—not to be confused with latitudinarianism—was a name usually applied to extreme forms of religious rationalism which excluded the possibility of believing in revelation unless it was strictly in accordance with natural reason, while all latitudinarians made a particular point of showing that there was no basic discrepancy between reason and dogma in its broader sense. Other-

wise how could Warburton, for instance, have taken the side of Pope in the religious controversies which followed the publication of the *Essay on man*? On the other hand, a fundamental change was to take place when sentiment definitely triumphed over reason, but not until the latter had won a decisive battle against traditional dogma; this happened after 1760, when real deism became more and more prevalent in the novel under the influence of Rousseau, Marmontel, and Voltaire, eked out by that of Hume, Gibbon, and D'Holbach. Then it was that the so-called "sensitivity" got the better of the more sober sentiment, as E. A. Baker, in our opinion, has rightly pointed out.

It may be replied that the deistic influence of Shaftesbury made itself felt earlier in the novel, as Professor Foster shows in dealing with Mary Collier's *Letters from Felicia to Charlotte* (1744-49). But Prévost's *Cleveland* and *Dean of Coleraine* played an even more conspicuous role. And to Prévost must be added the name of Fénelon. Most striking indeed is the scanty reference to Fénelon in the book now under review; for the printed catalogue of the British Museum will prove to anyone the importance of his works, and particularly of *Telemachus*, throughout the eighteenth century. If some sort of sentimental reason tending toward an ideal progress of men, manners, and society, irrespective of any form of revealed religion, is to be found at the origin of the sentimental novel, *Telemachus* must surely rank here as one of the foremost books of the century. Jane Barker's *Exilius, or the banished Roman written after the manner of Telemachus* (1715) might consequently have been given more prominence, for it is one of the very first books, if we remember rightly, to idealize country life as opposed to luxury and vice. A few years later, Penelope Aubin, the daughter of a French Protestant refugee, to whom Professor Foster has allotted due space, came under the same influence, as we have tried to show recently.<sup>3</sup> Indeed, Fénelon, Addison, and Defoe contributed on parallel lines exactly at the same time to mold the new sentimental novel and turn it into a moralizing

genre. Fénelon's part in that progressive change has been greatly underestimated until now, the more so as Prévost himself never ceased to be a professed admirer of his genial predecessor, who had left an indelible mark on him.

But there certainly is a difference between a moral and a pre-Romantic novel; and, speaking of the *Man of quality*, Professor Foster says: "Prévost at first intended to write another *Telemachus* and make the whole work consist of the discourses which the Marquis was to use to educate Rosemont, but a friend advised against it, saying that the public did not like the pedantic and arid atmosphere which attends precepts. So he made a book consisting of an almost continual sequence of misfortunes" (pp. 59-60). Yet this is to a certain extent but an artificial opposition; for *Telemachus* did not consist wholly of the discourses of Mentor. Fénelon's pupil, the Duke of Burgundy, would hardly have found it palatable in that case, nor would its numerous eighteenth-century readers. In fact, *Telemachus* contributed as much as any other story, perhaps, to popularize the *Odysseus* type of book which has given to the French language the significant common noun "une odyssée." This brings us much nearer to the "almost continual sequence of misfortunes" that Professor Foster rightly considers a characteristic feature of Prévost's novels, and enables us to rank *Telemachus* with such books as Defoe's *Robinson Crusoe* and *Moll Flanders* and Richardson's *Pamela* and *Clarissa Harlowe*. *L'Homme de qualité*, *Cleveland*, *Marianne*, *La nouvelle Héloïse*—all bear testimony to the fact that the "roman personnel" studied in France by Joachim Merlant is the natural offspring of that type of novel.

We readily grant that such popular stories as Mme d'Aulnoy's *Griselda* and all the French romances of the seventeenth century, which were still in great vogue, offer better examples of the *Cleveland* type of plot than *Telemachus* does. But these French romances originally derived their romanesque character from the same Greek source as far back as the Middle Ages, through the intermediate forms of the Italian and Spanish pastorals. We shall soon

<sup>3</sup> "Robert Challes inspirateur de l'abbé Prévost et de Richardson," *Revue de littérature comparée*, January-March, 1947, pp. 5-38.

have more to say about them, but they hardly show any deistic tendencies, whereas, if we read *Telemachus* after Bunyan's Christian epic, we see that the Pilgrim's hard progress toward a New Jerusalem had already been superseded by another quest for new ideals, sprung from the mind of man, which may be compared to those developed in Thomas More's *Utopia* as well as in *Les Aventures de Jacques Sadeur* by Denis Vayrasse d'Alais and in other imaginary travels, among which must certainly be listed *Cleveland, ou le philosophe anglais*.

Along with deism, this is probably what Professor Foster calls the "product of Protestant decay." Yet the title of chapter iii, dealing with Prévost, clearly shows that a new element is now coming to the fore. From now on, the power of destiny will play a conspicuous part. The belief of the Jansenists in predestination, which surely has something to do with Prévost's fatalistic philosophy, particularly in *Manon Lescaut*, does not appear to us a sufficient explanation. The truth is that even sentimental reason had already begun to give way long before the failure of the French Revolution. As early as the second half of the seventeenth century, some sort of skepticism had developed from the religious quarrels in France between Jansenists and Jesuits. Let us not forget that *Les Provinciales* was written about forty years before *A tale of a tub*, and Montaigne enjoyed a renewed popularity on both sides of the Channel after the publication of Pascal's *Pensées*, as Cotton's new translation of the *Essays* proves. It is quite noticeable, too, that the first idea of Locke's *Essay concerning human understanding* is to be dated from 1671 or thereabouts, when he was traveling in France, a short time after the *Pensées* was published. Pascal was soon to win his fight against Cartesian rationalism. That is why, in the words of Professor Foster, Prévost's *Cleveland* "was Diderot's favorite because of its philosophy, for it not only describes the vicissitudes of fate and love but also the quest of a suffering thoughtful soul for a belief which would bring satisfaction and consolation."

The readiest way of recovering one's faith,

in that case, is to renounce the use of tottering reason and to fall back on an instinctive belief, or inner sense, which can evade all intellectual criticism. Such was Shaftesbury's moral sense after Locke's *Essay* had demonstrated the relativity of human knowledge. Such again is any form of mystic faith. Now both Jansenism and quietism preceded Shaftesbury's theories, and their influence was far more important than his on the fate and character of the rising novel. This is the conclusion we arrived at after investigating the possible influence of a French *conteur*, Robert Challes, on Abbé Prévost and Richardson through Penelope Aubin's English translation of *Les illustres françaises*, a collection of *nouvelles* published by Challes in 1713. In one of the seven stories in the book, that of *Des Frans et Sylvie*, Des Frans, the unfortunate lover, behaved with Sylvie so exactly like Des Grieux with Manon, frequently complaining as the latter does of his evil star and of the inner force which compelled him to go on acting as he did, even though he was perfectly aware that in so doing he was courting disaster, that we were led to inquire about Challes himself. We found him a friend of Jansenism, yet at bottom much more of a skeptic than a devout Christian and sooner inclined to believe in charms than in dogma. Under the cover of mysticism, superstition was getting the better of religion.

This is exactly what Professor F. C. Green himself thought was the deepest source of Prévost's fatalistic philosophy. Studying the *Man of quality* in his *Minuet*, he says: "Beyond a doubt, the author, despite his religious training—some might aver because of it—firmly believes in the power of Evil" (p. 309). This, in turn, explains why "his heroines, in the brief spells of happiness, are invaded by the premonition of pending disaster," a detail which was to be such a characteristic feature of the later novels, particularly after 1780. The blind mysticism of later Jansenism is well known, particularly in connection with the *convulsionnaires* of Saint Médard's churchyard. On the other side of the Channel, religious enthusiasm was spreading at the same time among the French Calvinists, causing

Shaftesbury's attack on them in his *Letter concerning enthusiasm*. If this might also be called "Protestant decay," it is the decay of French Protestantism; and to the influence of the French Camisards should be added that of Mme Guyon's quietism and of Antoinette Bourignon's fame and books. *The light of the world, or a most true relation of a pilgrimess* appeared, indeed, in 1696 and was answered in 1699 by John Cockburn's *Bourignonism detected, or the delusions of Antonia Bourignon and her growing sect, while Quakerism à la mode: or a history of quietism, particularly that of the lord archbishop of Cambrai and Madame Guyone* was published in 1698. No wonder that Fénelon's *Traité de l'existence de Dieu* was itself translated by Abel Boyer as early as 1713, and all three more or less influenced the mystic William Law, so much admired later on by the Methodists. Penelope Aubin must have shared the same enthusiasm, since she was the first woman to preach to a congregation, though at the price of a shilling a head. And the odd mixture of superstition and religion that was so characteristic of the *convulsionnaires* reflected itself in her books as well as in her translations of Robert Challes and in the novels of Abbé Prévost.

That is why sentiment is already giving way to passion, particularly with Abbé Prévost. Deism accounts in no way for the change. Fénelon and Mme Guyon's doctrine of pure love more certainly contributed to it by fostering natural tendencies instead of checking them. Impassioned temperaments, like that of Prévost or of Robert Challes, have so often experienced their fundamental inability to resist the dictates of their own hearts that they readily cling to such beliefs as can give a philosophical backing to their natural tendencies, particularly when intellectual criticism has prepared the way by undermining traditions. This develops in them an acute sense of their own unhappiness, a feeling that will so often be met with later on in the century and which accounts, in turn, for the fond relief they find in their tears. Many centuries before, in similar circumstances, Augustine had already asked God: "Cur fletus dulcis est mi-

seris?" Yet Prévost did not lack a more recent literary inspiration. Criticizing C. E. Engel's suggestive book on Abbé Prévost in the *Revue de littérature comparée* (January-March, 1940),<sup>4</sup> we had already remarked that some of the most probable models for his melancholy heroes were to be found in English drama, particularly in Otway's *Venice preserved*; but Nicholas Rowe should be added, especially if his *Fair penitent* was translated almost immediately into French, as Rochedieu asserts in his bibliography,<sup>5</sup> although without giving any authority for it. Lillo can at best have had but a partial influence, after the success of his *London merchant* in 1731. Yet, since all three dramatists were great admirers of Shakespeare, this tends to emphasize the early connection between him and pre-Romanticism. For, as Professor Green also asserted in his *Minuet*: "None has ever copied Shakespeare without lapsing into crude melodrama and turgid rant"; these were indeed characteristic features of pre-Romantic novels throughout the century.

Now, as Shakespeare himself was greatly indebted to Italian sources for his plays, particularly to Bandello's *novelle*, this gives us one of the missing links between the melancholy lover of old romance and Abbé Prévost, for all the collections of *novelle* included some stories as sentimental and idealistic as *Amadis de Gaul* itself. Mme de Lafayette's *Princesse de Clèves*, although an inspiring work, cannot, indeed, account for all the new developments of the novel. The very name of the new literary genre shows that the French *nouvelles* or their Italian and Spanish models played a very important part, which, we are inclined to think, should have been given more prominence. Professor Foster certainly felt that he could rightly minimize them, since they were more realistic than

<sup>4</sup> *Figures et aventures du xviii<sup>e</sup> siècle* (Paris, 1939). Since that time Engel has published in *Nouvelle bibliothèque* (La Chaux-de-Fonds, July-August, 1949) an important letter to J. A. Turretini, the Genevan theologian, in which a French minister, Gabriel Dumont, testifies to the reality of Prévost's conversion to Protestantism, to which the minister appears to have been a party before Prévost's departure for England.

<sup>5</sup> Charles Alfred Rochedieu, *Bibliography of French translations of English works* (Chicago, 1948).

sentimental and so led to Richardson sooner than to Baculard d'Arnaud and the later novels. But the influence of the *Nouvelles françaises* of Segrais on Mme de Lafayette herself and the further example of *Les illustres françaises*, already quoted, show that these collections of novels could not only supply valuable sketches for realistic studies of everyday life but also typical pre-Romantic plots, as in the *Histoire de M. des Prés et de Mlle de l'Épine* or, above all, in the *Histoire de M. des Frans et de Sylvie*, which was admired throughout the century. Neither the name of Bandello nor that of Cervantes appears in Professor Foster's index, though *Don Quixote* is twice mentioned. Yet *El Amante liberal*, *La Gitanilla*, and *La española inglesa* stand out of the *Novelas ejemplares* as being also typically pre-Romantic, particularly the last two. Too little attention has unfortunately been paid to the possible influence of these "exemplary novels" in France and in England at the beginning of the eighteenth century.<sup>6</sup> The popularity of *Don Quixote* along with that of the picaresque novel should have led to further inquiry. Thus Robert Challes translated part of *Don Quixote* about the same time as Marivaux was imitating it in his *Pharsamond*. And it so happens that in Marivaux's *La Voiture embourbée*, which is, in fact, nothing but a collection of novels, we have the same mixture of realism and romanesque stories as is to be found in the "exemplary novels," while, in *Les Aventures de \*\*\**, ou les effets surprenants de la sympathie, Marivaux gives us, with Clorante, a typical portrait of a romanesque lover which can at the same time rival those of *El Amante liberal*, *La Gitanilla*, or *La española inglesa*, as well as any of Prévost's frantic heroes.

<sup>6</sup> G. Hainsworth has studied *Les "Novelas ejemplares" de Cervantes en France au xviii<sup>e</sup> siècle* (Paris, 1933); E. M. Wilson has a general article on "Cervantes and English literature in the XVIIIth century" in *Bulletin hispanique* (1949); Frank Pierce has made a particular case of *La española inglesa* as translated by James Mabbe (1640) in *Revue de littérature comparée* (January-March, 1949). But nobody seems to have been interested in later periods, although G. Hainsworth has pointed out the popularity of the French translation published at Amsterdam in 1705, which served as a basis for Dutch, English, and German translations (pp. 74-75).

Putting aside the new importance given to sympathy, which may have something to do with the mystical tendencies prevailing at the time, we can now conclude that the opposition between realism, leading to Richardson, and a sentimental idealization of manners and men, pointing toward the later novel, is to some extent unreal; for there is a big difference here between the first and the second half of the century. Until 1760 the line seems to be drawn much less between realism and sentiment than between wit and sentiment, in spite of Addison's attempt at uniting them. Realism was essential in an effort to free natural man from the shackles of an artificial society and to make plain sentimental virtue shine at the expense of refined skeptical vice. England here led the way, since Prévost was greatly influenced by Defoe, and Marivaux by Addison. A sort of new sentimental balance was achieved in Richardson's epistolary novels, which explains why they stood as an unrivaled example until Rousseau's *La nouvelle Héloïse* was translated into English. But the success of *La nouvelle Héloïse* soon upset the balance. To Rousseau indeed, as being foremost among the French Richardsonians, must be chiefly ascribed the triumph of sentiment over realism. Baculard d'Arnaud and Prévost could not have played such an important part in the last twenty years of the century but for the sudden and enduring success of *Eloïsa*, which had come to outshine *Clarissa* itself toward 1785, when *Werther* and *La nouvelle Héloïse* were successively adapted to the stage by Frederick Reynolds, while *Clarissa Harlowe* remained out of the running. In that much disputed question whether *La nouvelle Héloïse* is more akin to Prévost's *Cleveland* than to Richardson's *Clarissa*, the study of the influence of Rousseau in England enables us to throw a new light, though somewhat in the dubious manner of ancient oracles. In the eighteenth century nobody ever doubted that Rousseau had, from the first, meant to rival Richardson. Since the latter died in the very year that *Eloïsa* was translated (1761), the parallel drawn by the *Critical review* in October of the same year and translated by the *Journal*



*étranger* in December soon became famous. Yet, under the cover of that rivalry, Rousseauism invaded England as if by means of a Trojan horse; and, with the triumph of Rousseauism, the French sentimental novel, more akin to the old romance, soon enjoyed renewed favor.

Clara Reeve's *Progress of romance* is a witness to it. When she published this work in 1785, she gave more room to Rousseau than to Richardson and would have placed the former above the latter but for Julie's unfortunate, if temporary, slip from the path of virtue. By that time Richardsonian realism had come to be regarded as excessive, its picture of abhorred vice too lurid and likely to make young people too early acquainted with the seamy side of life. Nearly twenty years before, John Gregory, a declared admirer of Rousseau, had already said so in his *Comparative view of the state and faculties of man with those of the animal world* (1766), and Clara Reeve quoted him as an authority in the twelfth chapter of her *Progress of romance*. Indeed, Rousseau's much admired idealization of real country life not only brought about numberless effusions extolling the charms of a peaceful retreat, away from the turmoil and vice of the big towns, but, as was already well known, contributed to foster that Lockian *uneasiness* so characteristic of the eighteenth century and to turn minds from a distressing present back to an ideal past, whose virtue deserved to be set as an example to mankind for all ages to come. Then it was that a new form of imagination, as distinct from fancy, began to play a leading part in the pre-Romantic novels, in which it was often coupled with a growing degree of skepticism, while a vague religious feeling slowly superseded the old faith firmly based on dogma or on the will of God revealed in the Scriptures and natural religion turned into some sort of sentimental deism. Unquestionably, all these changes had begun before 1760. But people were either not yet conscious of them or often unwilling to accept them; whereas things were quite different after 1770, when Sterne had published his *Sentimental journey*,

Goldsmith his *Deserted village*, and Henry Mackenzie his *Man of feeling*.

We have no room here to show how far Goldsmith, Sterne, and Mackenzie may themselves have been influenced by Rousseauism;<sup>7</sup> but the fact remains that Rousseau was the most potent single influence pointing toward pre-Romanticism, even in the novel. Why does Professor Foster, like E. A. Baker, fail to give his due place to Rousseau? Is it because Rousseau was much more of a philosopher than a novelist? Then we may safely reply that eighteenth-century readers were far from thinking so. Even the fifth book of *Emilius* seemed to them a most charming ending of a "roman d'éducation" very aptly entitled *Emilius and Sophia* in English. Rousseau's philosophy, on the other hand, was essential in bringing about the triumph of sentiment by its devastating criticism of established tenets. In that light, one of his best allies was his former friend, David Hume. Professor Foster clearly understands and emphasizes this point when he gives one of his last chapters the title of "Liberal opinions." But why does he not allow due space to the novelist who first used the same title and made it famous—S. J. Pratt, alias Courtney Melmoth? Though the work of a third-rate writer, Pratt's *Liberal opinions, or the history of Benignus* was so characteristic of the times that Gibbon the historian borrowed the phrase from him and made it current. Then it was that ironical criticism began to be an established feature of a certain type of sentimental novel, after the example of Sterne, Goldsmith, and Mackenzie. This was a sentimental form of the old picaresque novel, which led by degrees to the "novel of doctrine" and then to the "Gothic novel," as Baker calls them. Pratt's works are especially representative of the new picaresque form, the heroes of which were *sentimental travelers*, just after the death of Smollett, whose name seems soon to fall into a temporary oblivion and to be overshadowed by that of the more sentimental and good-natured Fielding.

<sup>7</sup> See our thesis on *J. J. Rousseau en Angleterre au XVIII<sup>e</sup> siècle (l'œuvre et l'homme)* (Paris, 1950).

We cannot wonder, then, that in the last twenty-five years of the century, authors seem naturally to revert to the literary models of the period between 1710 and 1730. Rousseau and Baculard d'Arnaud are not alone responsible for it. Beyond Smollett, beyond Fielding himself, are to be found *Gil Blas* and *Don Quixote*. But that revival is now used to stress the opposition between the existing society and an ideal sentimental justice, and a new technique is developed to that effect in the novel of terror. After that the failure of the Revolution will not create a completely new movement but will simply develop already full-blown characteristics by liberating minds from the last shackles of rationalistic ideals.

One thing remains to be said. After making all these remarks, when we again take up Professor Foster's book, we are pleased to say that, although we have criticized his new approach to the subject, it has undoubtedly helped him to throw new light not only on second- or third-rate novels but on his general survey as a whole. And as this is the most complete work that has ever been published on the matter, nobody who will henceforth want to study pre-Romanticism can dispense with it. And to many others, thanks to a good index, its numerous handy references will often prove invaluable.

HENRI RODDIER

UNIVERSITY OF LYONS (FRANCE)

## BOOK REVIEWS

*Comic theory in the sixteenth century.* By MARVIN T. HERRICK. ("Illinois studies in language and literature," Vol. XXXIV, Nos. 1-2.) Urbana: University of Illinois Press, 1950. Pp. viii+248.

Mr. Herrick's principal contribution in this volume is to emphasize more clearly than has before been done the preponderant role of the commentators on Terence in establishing the comic theory of the sixteenth century. Moreover, he provides in numerous passages support of his contention that this early Terentian tradition remained predominant even later in the century after Aristotle's *Poetics* had become the central text of critical discussion. Since the commentators on Terence wrote against a background of essentially rhetorical presuppositions, he says, and since Aristotle supplied a poetic analysis, comic theory through the course of the century came to be a fusion of rhetorical and poetical elements.

With this general thesis I find no quarrel; Mr. Herrick's case is clearly enough and convincingly enough presented. But I should like to raise some questions on certain of his auxiliary positions and on certain matters of method and on the bearing which these have on the acceptability of his work as a whole.

First, Mr. Herrick is not content with an exposition and an elucidation of the point of view of his critics; he feels himself obliged throughout to defend it. He makes such assertions as these: "Our modern poetics, including our modern theories of dramatic art, are outgrowths of this older rhetoric"; "Much of our difficulty and misunderstanding today would be removed if we could remember that poetry and rhetoric are not oil and water that refuse to mix" (p. 8). He points to the fact that the ancients and the Renaissance critics "regarded oratory and poetry as cognate arts" and that rhetoricians frequently found rhetorical examples in poetic works. He maintains that the "rhetorical terms never outgrew their usefulness," that the addition of terms from Aristotle

to the rhetorical commonplaces "greatly enriched literary criticism during the sixteenth century" (p. 34). He offers the assertion that "the drama, comedy in particular, has always been a form of debate"; as a consequence, the analysis by Vincentius Cordatus of the *Andrian* as a disputation "is certainly correct from one point of view" (p. 179). Now I submit that it would be possible to argue effectively the contradictory of every one of these propositions: to maintain that what Mr. Herrick calls "fusion" is really "confusion"; to insist that rhetoric and poetic are immiscible arts and that Aristotle's cross-referencing between the *Poetics* and the *Rhetoric* affects only such matters of "diction" and of "thought" as are present when persons in the action seek to influence one another or the poet tries by devices such as the chorus to direct the opinions and emotions of the audience with respect to his characters and events, and does not involve the broader structure of poems; to hold that the addition of disparate terms to a critical tradition, far from enriching it, tends to invalidate its whole basis of procedure; to urge that sixteenth-century theories of comedy could not and did not produce an analysis and appreciation of comedy appropriate to its character as an artistic form. And so forth. I do not propose to argue these points here; a sizable volume would be required to do so. But I do wish to point out that Mr. Herrick's defense of the Renaissance position might discredit parts of his work in the eyes of certain readers.

Second, and as a kind of corollary to the preceding point, Mr. Herrick himself frequently assumes the role of a Renaissance commentator. On page 111 he analyzes plots of Terence to discover in them recognition and reversal; on page 115 he studies the indebtedness of Congreve to Terence; on page 120 he finds examples of *catastasis* in Ben Jonson and Sophocles; on page 122 Terence is drawn upon for a case of *catastrophe*, and other cases are

found in Ben Jonson (p. 126). The same procedure is followed in the study of Terentian types (pp. 150 ff.) and of figures of speech (pp. 190 ff.). The procedure consists in seeking in various comedies examples of the kinds of practice which the Renaissance commentators might have sought there (in the case of Terence) or which later critics, using the same approaches, might discover in works of the seventeenth, eighteenth, nineteenth, and twentieth centuries. They are not examples provided by the critics but parallel or supplementary examples provided by Mr. Herrick. Their purpose is to show that the Terentian commentators were right in looking for the things they looked for, since these things actually do exist in comedies—again, a defense of the commentators. At one point (p. 180) Mr. Herrick justifies this practice: "The New Comedy used all modes of arguments, all kinds of proof and disproof. The historian's task is not to find illustrations of inartificial and artificial proof in the plays of Terence, for Donatus, Willichius, and others were always pointing them out; the principal task is to select illustrations that best reflect the dramatic as well as the rhetorical art of Terence." My question, here, is this: What does the dramatic and rhetorical art of Terence, as analyzed by Mr. Herrick, have to do with comic theory in the sixteenth century? Of what is the historian now a historian, and how far has he strayed from his original task of discovering and elucidating the theories of the Renaissance theorists?

Third, in those passages where Mr. Herrick, because of the very nature of his subject, is obliged to deal with the critical texts of Plato, Aristotle, Horace, and other ancient theorists, he seems to show an incomplete or imperfect understanding of those texts. For example, in his discussion of Plato and Aristotle on imitation (p. 20), he speaks only of their references to a dramatic "manner," leaving out of consideration the broader, though quite different, meanings which are at the very basis of their conceptions of poetry and which certainly were influential in Renaissance theory. The situation is clarified for Aristotle a few pages later, but not for Plato. On page 31 he makes this statement: "The

rhetorical and the poetic methods of analyzing literature were fused and in time the Aristotelian analysis by means of plot, character, thought, and diction emerged triumphant in the study of dramatic and epic poetry, in the study of novel and short story." There is the supposition here that a merely mechanical asking of questions about plot, character, thought, and diction, as practiced by the Renaissance, constitutes an "Aristotelian analysis." Indeed, it is only if one admits such an elementary conception of the Aristotelian method that one can pass on to an admission of the possibility of a "fusion" of his analysis with that of other systems. Similarly, on page 33 Mr. Herrick says that "the rhetorical analysis and the poetic analysis became virtually inextricable, as they formerly were in ancient times." By whom in ancient times? Certainly not by Aristotle. I cite these as leading examples of what seems to me to be a theoretical unsoundness leading to a number of irritating statements in the treatise.

Fourth and finally, one has the feeling that, whereas the documentation on the Terentian commentators themselves is completely satisfactory, this is not the case for the Italian critics and for later writers in France and in England (one wonders, incidentally, why these should be brought into the picture at all). Of the Italians, Castelvetro, Daniello, Maggio and Lombardi, Minturno's *De poeta*, Riccoboni, Robortello, Scaliger, Trissino, and Vettori are studied in the original texts, Giraldi Cinthio and Guarini in the excerpts provided by Gilbert. A host of other cinquecento theorists are omitted entirely, with no indication as to whether they have been consulted or not. The *Arte poetica* of Minturno, which has a long section on comedy, is not mentioned, nor is Piccolomini on Aristotle, nor are the many writers who participated in the controversy over tragi-comedy at the end of the century.

These strictures on Mr. Herrick's book should not be taken as leading to the conclusion that the book is not useful; far from that, it is a very useful book indeed. But its usefulness would have been enhanced many times had Mr. Herrick kept his central problem more clearly in mind, maintained a more objective

and a more philosophical attitude toward his materials, and devoted to the central issues of time and space which have been spent on matters which must be regarded, I fear, as extraneous.

BERNARD WEINBERG

Northwestern University

*Critical prefaces of the French Renaissance.* By BERNARD WEINBERG. Evanston, Ill.: Northwestern University Press, 1950. Pp. xiv+290.

This is a useful and timely volume, impeccably edited and presented, which does credit to American scholarship. It includes some thirty prefaces, most of them brief, ranging from 1525 to 1611. Marot, Du Bellay, Ronsard, and Vauquelin de la Fresnaye are represented among the lyrical or satirical poets and Théodore de Bèze, Grévin, Jean de la Taille, and Larivey among the dramatists. Baif, Dolet, Charles Estienne, Sebillet, and Amyot speak for the translators from the classics. Ronsard's *Abrégé de l'art poétique français* is added to these prefaces. A concise, factual introduction precedes each critical text. The spelling has been preserved from the original; the paragraphing and punctuation are the editor's. Some texts which are at present very difficult of access are thus made available to the student of the French Renaissance.

An introduction of over fifty pages contributes a detailed analysis of five major and longer texts, which stood in no need of reprinting: Sebillet's *Art poétique* (1548), Du Bellay's famous *Defense* (1549), the *Art poétique* of Jacques Peletier du Mans (1555), the deservedly obscure *Art poétique français* of Pierre Delaudun (1597), and the verse paraphrase of Horace's *Ars poetica* which Vauquelin de la Fresnaye published only in 1605. The comments of Professor Weinberg on each of those texts are objective, terse, very precise, and almost scientific in their tone and style. The distinctive features of Sebillet's views on the divine gift of the poet and on numbers, which separate poetry from rhetoric, and on Peletier's concept of nature and his hierarchy of genres and styles are especially apposite. It was more

difficult to say anything new on the overcelebrated *Défense et illustration*, and the author wisely refrained from seeking originality. He clearly meant for his texts to stand by themselves in this methodical and, indeed, perfect presentation.

More might be expected from him. The conclusions sketched at the end of the introduction to the present volume are, in this reviewer's opinion, too scant. It would have been more than worth while to draw the lineaments of a history of French critical ideas in the sixteenth century, as they appear in these texts. The author must surely have reached views on the value of that Renaissance criticism as compared to that of the seventeenth century; on its relations to antiquity and to Italy; on the light such prefaces may throw on the intent of the author; even on the disappointment which may be felt by many a modern reader, accustomed to the more philosophical and often more bitter and more combative prefaces of Rousseau, Hugo, Balzac, Michelet, Shaw, and others. He chose to be succinct almost to the point of dryness.

But he has already shown in this excellent model of method and of detached judgment what eminent rank he is likely to occupy among the Renaissance scholars. Two decades ago it seemed as if the French eighteenth century would for a long time fascinate American scholars almost exclusively. Now, with the exception of Diderot, and parallel with the remarkable reappraisal of the Renaissance writers undertaken in France by Febvre, Lebègue, Saulnier, and the *Bibliothèque d'humanisme et renaissance*, the sixteenth century is attracting the largest number of promising scholars in this country: Bates, Buffum, Frame, Lapp, Silver, Telle, and, last but not least, Weinberg.

HENRI M. PEYRE

Yale University

*The life records of John Milton:* Vol. I, 1608-1639; Vol. II, 1639-1651. Edited by J. MILTON FRENCH. New Brunswick: Rutgers University Press, 1949, 1950. Pp. x+446; vi+395.



These two volumes, which cover Milton's life to the publication of the first *Defence*, constitute half of Mr. French's large project, which is to present every document of record relevant to Milton. The work is not, nor is it intended to be, a biography; the author describes it as a "source-book" which requires the records "to speak for themselves." There can be no question of its utility: Mr. French's prolonged and painstaking labors will save every student of Milton many hours of what has hitherto been routine drudgery, and it is probable that they will also spare him many of the embarrassing errors which have been almost as routine.

The faults of this compilation are really consequences of its virtues. For example, no other ordering of the records could be as useful as the chronological, which is employed here. This, nevertheless, is the arrangement which most intensifies the difficulties inherent in uncertain dating (it is astonishing how many of the documents can be assigned even an approximate date only by informed guess). Similarly, there is a sense in which the most useful criterion of relevance in such a compilation is the most generous, but Mr. French's generosity is so great that several questions present themselves. For one thing, he presents every contemporary or near-contemporary story about Milton, even when it is known to be false. The purpose is admirable: to provide an estimate of the reliability of everything that the seventeenth century said about Milton; but the effect is often to resuscitate an anecdote long discarded and better forgotten. Again, he includes every document, dated after the poet's birth, which pertains to any member of Milton's family. This has some disconcerting results. Since the period covered by Volume I is that of the son's childhood and youth but of the father's busiest years, the latter's scrivining looms much larger in that volume than does the son. The treatment of people like the Powell family is disturbing. Documents concerning them are given before they acquire any connection with the Milton family, but only those later than December 9, 1608, so that they are met in full career but with their pasts obscure. (In view of the attention paid to the Powells, it seems strange

that nothing whatever is given for the Woodcocks or the Minshulls.)

Mr. French solicits reviewers to report omissions, which can then be gathered into Volume IV, but he has taken care that to comply with this request will be some difficulty. I am able to furnish him with very little indeed. In describing the Thomason presentation copy of *Areopagitica* he records the manuscript correction at page 12 but omits that at page 34, nor does he mention the manuscript corrections in the other two known presentation copies (the Rous copy has both those of the Thomason, the Young copy only the former). In discussing the date of *Samson Agonistes* he records the arguments of William R. Parker and Allan H. Gilbert for a very early date, but not A. S. P. Woodhouse' counterargument in favor of 1660-61 (*Transactions of the Royal Society of Canada* [1949]).

ERNEST SIRLUCK

University of Chicago

---

*Samuel Richardson: Master printer.* By WILLIAM M. SALE, JR. ("Cornell studies in English," Vol. XXXVII.) Ithaca, N.Y.: Cornell University Press, 1950. Pp. x+389.

This work is not a biography but rather, as the title implies, an examination of the evidence available regarding Richardson's career as a printer. As such, however, it adds importantly to our knowledge of the man who spent more than thirty years in the printing industry and rose to eminence therein before he turned to the writing of the voluminous works that won him rank as the earliest and one of the greatest of English novelists. Even after he had achieved literary fame, writing remained with him an avocation, and Sale is correct in asserting that within the confines of Richardson's small world in Salisbury Court must be sought "the influences that shaped his mind and that finally made themselves felt in the nature and structure of his novels."

The book is constructed according to a plan which, though unusual, is justified by the nature of the materials. Sale first sketches briefly the whole story of the development of Richardson's plant and his rise to prosperity and professional prominence. In succeeding chapters

he treats at greater length Richardson's experience in the field of periodical printing, his government contracts, his relations with the trade, his experience in printing for the author, and his half-share in the patent of law printer to the king. The three following chapters, comprising well over half the book, are richly annotated lists that constitute a significant contribution to eighteenth-century bibliography. First is a list of some five hundred books printed by Richardson, as determined principally by the evidence of printers' ornaments; the books are arranged alphabetically by authors and again chronologically by short titles. Next comes an examination of one hundred and three printers' ornaments identified as belonging to Richardson and skilfully reproduced in this work; this portion is the keystone of Sale's study. And, finally, there is a list of booksellers for whom Richardson printed, supplementing Plomer's *Dictionary of printers and booksellers*. Cross-references permit easy identification of the books printed for each bookseller and the books in which each ornament appears.

Since few of the books printed by Richardson carry his name in the imprint and only once does his name appear in a colophon, other sorts of evidence are needed in the tracing of his activities as a printer. Though his correspondence and an occasional advertisement provide a few clues, one who seeks to identify any considerable number of books from his press must resort to internal evidence; and Sale found that "the evidence provided by printers' ornaments turned out to be the most reliable and the most generally useful." Richardson himself asserted, in discussing a pirated Dublin edition of *Sir Charles Grandison*, that his ornaments were a means of identifying the work of his press, and Sale's painstaking study of these ornaments convinces the reader of the validity of the method and provides starting points for similar studies of the work of other eighteenth-century printers. Caution must be exercised in establishing theories on the evidence of printers' ornaments, particularly in books of the eighteenth century, to which little attention has been paid by bibliographers. But there can be no question of the usefulness of the procedure. Even when a rival has had

copies made of the ornaments of a successful printer, an expert can detect the fraud by placing original and imitation side by side.

Because some years ago, in *Samuel Richardson: A bibliographical record* (1936), Sale had treated in detail the printing and publication of Richardson's own novels, he decided not to include discussion of them in the present work. This decision is, of course, cause for regret, but one can understand and approve the reasoning that led to it.

The student of literature who is not a specialist in bibliographical matters finds the detailed treatment of members of the printing trade who are only names to him rather heavy going, but the value of the book as a basis for further study of Richardson and eighteenth-century bibliography in general is obvious, and in Sale's hands the procedure of identification of the products of a certain press by means of printers' ornaments has the same fascination as a piece of detective analysis. Interesting light is thrown, too, upon such topics as Richardson's political position, especially his gradual shift from early suspicion of Walpole and sympathy with Wharton to support of the Whig ministry. And the reader is kept constantly aware that it was against the background of the master-printer's rise to prosperity and established social position that the novelist was to study and present what Sale calls "the most vital social problem of his age—the interpenetration of the emergent middle class and the surviving aristocracy."

AUSTIN WRIGHT

*Carnegie Institute of Technology*

*The collected poems of Christopher Smart.*

Edited with an introduction and critical comments by NORMAN CALLAN. 2 vols. London: Routledge & Kegan Paul, 1949; Cambridge, Mass.: Harvard University Press, 1950.

*Poems by Christopher Smart.* Edited with an introduction and notes by ROBERT BRITAIN. Princeton, N.J.: Princeton University Press, 1950. Pp. xiii+326.

Of the major eighteenth-century poets, none has enjoyed such a spectacular rise in reputation as Christopher Smart. The greatness of

the *Song to David* was the particular discovery of the nineteenth century, but the Victorian appreciation of this masterpiece did Smart's reputation a disservice in minimizing the rest of his poetry as the work, in Browning's phrase, of "a drab-clothed decent proseman." The discovery of the *Jubilate Agno*, published by Mr. William Force Stead in 1939 under the title of *Rejoice in the Lamb*, reinforced this conception of Smart as the divinely obsessed lunatic. The studies of Kenneth Mackenzie<sup>1</sup> and Professors Ainsworth and Noyes<sup>2</sup> have aided in a more reasonable appraisal of Smart's work, and two new editions of the poems, one emanating from Great Britain and the other from this country, now make available to the student the bulk of the poetry and thus provide the means for estimating more justly the nature and scope of Smart's poetic achievement.

The two editions, with different aims, well supplement each other. The two volumes edited by Callan in the "Muses' Library" series bear the title "collected poems," and the only exclusions announced are the translations of Horace and Phaedrus, the libretti of *Hannah* and *Abimilech*, and the Latin poems. Brittain's edition is professedly a selection intended to give "a fair representation of his better volumes." It contains, however, not only lyrics from *Hannah* and *Abimilech* but also twelve of the translations from Horace, as well as three minor poems ("The 100th Psalm, for a Scotch tune," "On gratitude," and the song "Where shall Caelia fly for shelter?") which are not in Callan's *Collected poems*. Taken together, the two editions provide virtually the whole of Smart's work, without venturing into the field of doubtful poems (Smart wrote a great deal anonymously and pseudonymously) and hence should be assured of a warm welcome.

Of the two, Callan's edition gives a better opportunity for judging Smart's work, since it includes the whole of the translation of the Psalms (pp. 450), the *Hymns and spiritual*

*songs*, the *Parables of our Lord*, and the *Hymns for the amusement of children*, all of which are of some rarity. Brittain's edition, on the other hand, would seem to be designed as an introduction to Smart, with selections from the main groups of poems and with the main attention given to the religious works.<sup>3</sup> The introduction and notes in this volume are extensive and of real value.<sup>4</sup> The "critical com-

<sup>1</sup> Callan reprints the whole of *Jubilate Agno* as given in Stead's edition, while Brittain gives only fragments rearranged under new topical heads, "Of flowers," "Of colours," "Aphorisms," etc. It is unfortunate that both editions came out before the publication of William H. Bond's article, "Christopher Smart's *Jubilate Agno*," *Harvard Library bulletin*, IV (1950), 39-52, which convincingly shows a hitherto unsuspected relationship between the "Let" and "For" sections of the poem.

<sup>4</sup> Brittain's note (pp. 276-85) on Smart's translation of the Psalms is a very careful exposition of Smart's purpose and methods of paraphrase. He notes, as Ainsworth and Noyes failed to do, that the model is not the translation of the Psalms in the Authorized Version but that of the Prayer Book, a point which is of considerable importance for understanding the structure and language of the paraphrase. At the same time, a comparison of Smart's translation with both the A.V. and P.B. versions will show that much of his diction and imagery go back to the Authorized Version rather than to the Prayer Book. It has long been known that Smart made substitutions and additions to the language of the Psalter, in accordance with the intention announced in the subtitle of his translation—"attempted in the spirit of Christianity, and adapted to the divine service." No one, however, has studied so well Smart's methods. Brittain shows, for example, how Smart achieves "the effect of brilliant clarity" by using concrete nouns and verbs in paraphrasing, but some of the points need qualification. To illustrate Smart's method he quotes (or rather misquotes) Ps. 89:39 (P.B. Version), "Thou hast overthrown all his hedges: and broken down his strong holds," which becomes in Smart:

"Around his borders are infrin'g'd  
And all the tow'rs he barr'd;  
The moats filled up, the gates unhin'd,  
The strong munitions marr'd."

It is true that Smart has amplified the thought "by concrete verbs and nouns," but if one compares the familiar Tate and Brady paraphrase of the same passage a similar process can be observed:

"Of strong Holds thou hast him bereft,  
And brought his Bulwarks to decay;  
His frontier Coasts defenceless left,  
A public Scorn, and common Prey."

The extent of Smart's originality and the methods which he used in amplifying his models, as well as the relationship of his translation to both the Authorized Version and the Prayer Book Psalter can only be determined by a full-length study. Brittain's suggestions should be of great value in pointing the way.

<sup>1</sup> Christopher Smart: *Sa vie et ses œuvres* (Paris, 1924).

<sup>2</sup> Christopher Smart: *A biographical and critical study* (Columbia, Mo., 1943).

ments" announced on Callan's title-page consist of some ten pages of interesting quotations from contemporary reviews and later critics, preceded by a somewhat longer introduction, briefly reviewing Smart's life and commenting succinctly and perceptively on the nature of Smart's genius.

Both editors are concerned to dispel the myth of the uniqueness of the *Song to David*, and both recognize, as did Mackenzie and Ainsworth and Noyes, the importance of Smart's biography as the clue to an understanding of his work. The facts are still in part obscure, and Brittain goes over very carefully many of the thorny difficulties, including the circumstances of Smart's childhood (with due remarks on "psychological conditioning"), the misfortunes of the Cambridge days, his relations with Newbery, the date of his marriage, the questions concerning his confinements for mental illness, and so on. He not only summarizes well the results of recent scholarship but bases his research upon original materials<sup>6</sup> and makes a number of fruitful suggestions. He does well, for instance, to point out Smart's connections with William Boyce, Thomas Arne, and other eighteenth-century musicians, whose possible influence on Smart merits further investigation.

The chief interest, however, in any new publication on Smart is the treatment accorded Smart's poetic qualities. Was the nineteenth century right in dismissing as "trash" all the poetry except the *Song to David*? Do the odes, the epigrams, the fables, the occasional verse, the Seatonian poems, and the rest have any quality that sets them off from the work of other poets? Brittain, though he castigates Browning for such a view, seems inclined, both in his introduction and in his notes, to disparage all but the religious lyrics. For these his praise is high. "In scope, in in-

tensity, in the precision and grace of their versification, his collection of religious poems is worthy to be set beside the work of our finest devotional lyricists" (p. 59). In the rest he finds, like the Victorians, little to admire. Smart's experiment in the georgic, the *Hop garden*, belongs to a genre blighted by "the curse of Miltonism" and is expressed in "bloated and outlandish jargon," and the occasional poems fail to exhibit—what surely no one would expect to find—"great imagination or daring invention." How then did Smart achieve the miracle of greatness in the religious lyrics? They are "richer in vivid description of the multitudinous life of this planet than that of any other poet of his century, even Thomson not excepted" (p. 63). To account for this achievement Brittain suggests the influence of three forms of art—Hebrew poetry, the work of Horace, and eighteenth-century music. From the first Smart derives his sublimity of expression, from the second his *curiosa felicitas*, and from the third his habit of arranging words and images in a kind of complicated counterpoint. Actually, however—and one remains skeptical of any Horatian influence beyond that exercised on Smart's contemporaries—the peculiar nature of Smart's mode of expression is to be found in varying degree throughout the whole of his work, and Callan very properly notes that in all the poetry, even in the early Seatonian poems, there is the same mixture of grandiloquence and simplicity, the rises to sublimity and the sudden descents to miniature portrayal, which characterize almost everything which Smart wrote. "There was an element in Smart's nature," writes Callan, "compounded about equally of bravado and an infinite capacity for astonishment which showed itself in other things besides his handling of the technicalities of inversion and periphrasis" (p. xxxiii). It was in the *Song to David* and the *Jubilate Agno* that Smart most successfully harmonized these extremes, and the praise accorded these poems has not been too high; but the *Fables* no less than the paraphrase of the Psalms exhibit a quality both in conception of subject and in attention to detail which set them apart from other works of the same kind. In spite of the merited praise which

<sup>6</sup> The reproduction of documents cited, if one may judge from sample checking, is not free from error. The quotations from Gray's letters deviate in small matters from the Toynbee and Whibley edition, itself not a model of accuracy. In the passage from Mrs. Piozzi quoted on p. 40, l. 8 should read: "by regular addresses at stated times to the Almighty"; l. 20: "have been no one's interest"; and l. 28: "to throw the things about." In the quotation from John Kempe on p. 48, l. 23 should read: "Handel or Mozart."

has been given to the later religious work, the early poems illustrate what Smart himself considered one of the great qualities of poetical excellence, "the beauty, force, and vehemence of *Impression*."

For enabling us to study these qualities in Smart, both Callan and Brittain deserve our thanks. For the first time, the student has at hand the greater portion of Smart's poetry, with a body of critical comment and, in Brittain's volume, really helpful notes which will aid in understanding. Both editors eschew modernization and "improvement" and aim at presenting, in Callan's words, "a text as Smart would have seen it" (p. xv). Such a text, writes Brittain, is to be found in "the editions published in Smart's lifetime, particularly those that may have had his supervision through the press" (p. vii). "The general principles followed," writes Callan, "have been (i) to present a text printed in Smart's lifetime wherever possible, (ii) where there are two such texts, to prefer the later one, (iii) to prefer Hunter's text [of 1790] to that of his successors Anderson and Chalmers, who follow Hunter's mistakes and add to them" (p. xv). Whatever one thinks of these principles, a comparison of a few of the texts with the originals on which they are professedly based raises doubts as to whether either edition allows us to read "a text as Smart would have seen it." In the lines to Dr. Nares as printed in Brittain (p. 236) only a third—eight out of twenty-four—are printed exactly as in the text cited; the variations run all the way from changes in spelling, capitalization, and punctuation, to the substitution of words—"produce" for "procure" in line 16, and "codling" for "cooling" in line 18. Similar changes may be seen in the poems reprinted by Brittain from *The midwife: Or, old woman's magazine* (pp. 79-80, 82-83, 86-87, 88) and in the fragments from *Rejoice in the Lamb* (pp. 110-11, 113, 117, 118, 120-22). In printing the lines "On gratitude" (pp. 234-35) Brittain rightly signalizes a number of errors committed in the only previous publication of the poem, that by John Drinkwater. He supplies, however, a facsimile of the holograph manuscript in the Berg Collection of the New York Public Library, from which it is evident that line 16 "Whom thou on earth hast seen & known")

is wrongly reproduced as "Whom thou on earth has seen & known," that lines 4 and 5 from the end contain three words which should be italicized, and that Smart's note is not to the First Psalm but to the Fiftieth.

Errors in Callan's edition are more numerous, with inconsistent and unpredictable alterations of punctuation, spelling, and capitalization in the texts quoted from the *Midwife* (pp. 28-30, 32-33, 41-45, 92-93, 113-18, 188-90, 192-93, 196-97, 201, 206-7) and the *Gentleman's magazine* (pp. 31, 49-50, 54-57, 130, 190-91, 205, 208-9), as well as in *The Horatian canons of friendship* (pp. 162-68) and *On the eternity of the Supreme Being* (pp. 223-27). Titles of poems are unwarrantably altered,<sup>6</sup> signatures are omitted, stanza numbers are added and omitted, indentation of lines is changed, and there are not infrequent errors in wording,<sup>7</sup> often with a loss of Smart's own vigorous if homely language, as in the substitution at line 95 of *The Horatian canons of friendship* of "rascal" for "brachet," or at line 12 of the *Invitation to Mrs. T*—of "Unwings" for "Unrigs." Equally to be regretted is the omission of Smart's own brief footnotes to many of the poems, footnotes which often add a humorous or satirical touch to his subject. In the poem last mentioned, for example, Smart adds to the word "shepherdess"<sup>8</sup> the footnote, "As every good parson is the pastor

<sup>6</sup> The poem to which Callan (p. 32) gives the title "On the Death of Master [Newbery]. After a lingering illness" is entitled in the *Midwife* (III, 146) "To the MEMORY OF Master \* \* \*, who died of a lingering illness, aged Eleven."

<sup>7</sup> A few examples may be cited. P. 29, l. 1: for read to. P. 42, l. 15: for no read do; l. 19: for likely read like my. P. 43, l. 12: for There'd read They'd; l. 13: for or read and. P. 44, l. 14: for Among read Amongst. P. 49, l. 18: for Dar'st thou read Dare you; l. 28: for thy read your. P. 50, l. 4: for me read my; l. 33: for thou read you. P. 55, l. 11: for or read and; l. 13: for beer, and ale read ale, and beer. P. 56, l. 7: for lark read larks; l. 11: for Th' amorous read Harmonious; l. 30: for near read here. P. 57, l. 1: for destroy read devour. P. 93, l. 15: for any read the. P. 107, l. 12: for bearer read hearer. P. 130, l. 12: for on read in; l. 17: for By friendship read A life of; l. 18: for The poverty of read And harmony and. P. 165, l. 17: for rascal read brachet. P. 189, l. 12: for you read ye. P. 193, l. 19: for cheats read peeps. P. 197, l. 21: for Which read That. P. 205, l. 20: for wast read was. P. 209, l. 4: for Unwings read Unrigs. P. 223, l. 20: for deign read deignst.

<sup>8</sup> L. 6; actually l. 5, since Callan has inverted ll. 5 and 6.



or shepherd of his flock, his wife is a shepherdess of course." Smart's footnote near the end of *The Horatian canons of friendship* (p. 168) on the word "sultanate," "A word coin'd in the manner of Mr W—N," suggests that the whole passage is a parody of Warburton's style.

In short, the value of these editions, each in its own way a signal contribution to our understanding and appreciation of Smart, would have been greatly enhanced if more care had been taken to give us a text more nearly as Smart would have seen it.

DONALD F. BOND

University of Chicago

*Matthew Arnold: A study in conflict.* By E. K. BROWN. Chicago: University of Chicago Press, 1948. Pp. xiv + 224.

We have had several excellent critics of Matthew Arnold, and Mr. Brown is one of the best. His excellence lies partly in his manner of writing: his book (especially when it comes to treat of Arnold's prose) is a pleasure to read. And it lies also in the illumination he sheds over his subject (as Mr. Garrod does and M. Bonnerot). What most delights one is Mr. Brown's grasp of the prose of Arnold as articulated in the lectures and essays that compose most of it and his grasp of the revisions that those lectures and essays often received on their later appearance—this book in other words stands on the shoulders of Mr. Brown's earlier work on the text of Arnold's prose. The bibliography of Arnold sometimes indicates the tone of a particular work, most particularly perhaps the notorious essay on Shelley:

The essay on Shelley, which appeared less than four months before he died, was the last of Arnold's major literary studies. He turned to it from writing about politics, and to writing about politics he returned. The occasion was Edward Dowden's biography of the poet, and it is astonishing to note the political twist that Arnold gives to a comment upon Dowden's somewhat turgid style: "Is it that the Home Rulers have so loaded the language that even an Irishman who is not one of them catches something of their full habit of style?" The saturation with Irish politics is even more remarkable when, having occasion to refer to a servant of Shelley's, Arnold salutes

him as "bearing the prophetic name of Healy." But the political virus enters far more deeply into the essay. It is very unlike the rest of Arnold's late literary essays; it does not offer any valuable discriminations, nor does it exalt the qualities which nourish the disposition of disinterestedness.

Dowden, Arnold complains, "holds a brief for Shelley; he pleads for Shelley as an advocate pleads for his client." The strain of pleading, Arnold says, will beget "in many readers of the story which Professor Dowden has to tell, impatience and revolt." Unquestionably these were the attitudes it determined in one reader: the note which sounds throughout the greater part of Arnold's essay is that of the prosecutor. "I propose," he warns the reader, "to mark firmly what is ridiculous and odious in the Shelley brought to our knowledge by the new materials." On the circle in which Shelley lived and wrote Arnold's judgment is "What a set! what a world!" Now one's judgment of Shelley's circle, whether in terms of ethics or of taste, may well be a severe one if it is brought in contrast with, let us say, Wordsworth's circle; but the contrasting circle which Arnold's judgment introduces is astonishing by its irrelevance. Arnold speaks of the Oxford of Copleston, Keble, and Hawkins and he might have added his own father's name, "the clerical and respectable Oxford of those old times." When did any poetic group in England or out of it live and feel in the fashion of intellectual middle-aged clergy of the Church of England? [pp. 175-76].

Arnold's comparison of Shelley, by the way, with that particular set of Oriel men is not so wide of the mark as Mr. Brown thinks: the men concerned, far from being middle-aged clergymen, were Shelley's contemporaries—Keble was born in the same year as Shelley, Thomas Arnold in the same year as Keats. But who before Mr. Brown has been at pains to return that essay on Shelley to its context and so been rewarded with the discovery of a powerful reason why it is a piece so badly lacking in disinterestedness. Another virtue of Mr. Brown's is his capacity to contrive quiet telling collocating: as here:

Wandering between two worlds, one dead,  
The other powerless to be born.

Or, as the idea was expressed in a more homely fashion by another Victorian Oxford scholar, with jam yesterday and jam tomorrow, but never jam today.

Mr. Brown is easily one of the best of Arnold's critics.

But there are, I think, several things wrong with his present book. First, several small things. The reason—if I am right in my explanation—is nothing to Mr. Brown's discredit: Arnold, for all his foreign airs and graces, is very much an Englishman, and a man therefore rather less difficult to understand for a "countryman" of his, even after the passing of a century, than for even an English-speaking foreigner. The sort of point I have in mind is a misjudgment such as this:

I have shown how Arnold was led on from educational criticism to a general criticism of politics and society; from proposals concerning the part of the social structure which he knew as an expert to the rest of the structure concerning which he knew scarcely more than Ruskin himself. He did not allow for the vast difference between his accurate and always accumulating knowledge about education and his vague notions about, let us say, the history of the English middle class or of the Church of England.

I should have thought that, however vague was Arnold's knowledge of the history of the English middle class, he knew enough about it to understand it soundly—Weber and Tawney, for all their learning, can scarcely be said to have reached a sounder understanding of it. And as for the Church of England, Arnold knew almost as much about that as he knew about education. From birth up he had been breathing in knowledge of it that was both exact, and voluminous. No man of Arnold's class in that age could escape doing so; and into the bargain Arnold had superior opportunities—his father was in orders, and he was at Rugby and Oxford during years that were crucial in the history of the church.

And there is also, it seems to me,<sup>1</sup> a larger misunderstanding on Mr. Brown's part, a misunderstanding of the central problem which his book explores so well. That problem is the conflict between "disinterestedness" and "practice," between "culture" and "fighting." On this matter Mr. Brown has much to say that deserves the word "illuminating." He shows us, for example, how the term "disinterestedness," after being championed in the

*Essays in criticism*, yields to the term "culture," since no one could go on claiming to be disinterested after leaving the writing of poetry and literary criticism, even of "criticism" in the general sense which Arnold gave the term, for the writing of political and sociological journalism. Mr. Brown sees this as at the heart of Arnold; I see it as on the surface. What it comes to is that we differ in our view of Arnold's disinterestedness. Mr. Brown sees Arnold as having disinterestedness which is in conflict with the wish to be "of use": I see Arnold as needing, pretty well from the start, to be of use, and the disinterestedness as one of the forms of being so. But if we grant that there was a conflict in Arnold's mind (I am not sure it was more than a muddle growing clearer as events marched forward more urgently), then, in my opinion, Mr. Brown misjudges the status of that conflict. If disinterestedness is ever possible to man, it was not possible to any man who did any thinking in the Victorian Age in England. And so never to Matthew Arnold, a man from the start immersed in problems of all kinds and knowing only too well that such was his condition. Mr. Brown sees the 1849 poems as lacking thought; but surely in those poems thinking, if not always to the fore, is always present. (Mr. Brown also misinterprets the grounds of the young Arnold's literary quarrel with Clough: he did not quarrel with Clough's poems because they had no thought, but because the thinking did not proceed by means of images, images being looked on as the means of making thinking poetical.) There is plenty of thinking in the early poems, as in all the later ones, except for a few narrative poems. As for Arnold's prose, it proclaims its interestedness by being the sort it is—the form mainly of the periodical essay, which in Arnold's time was a form expressly reserved for thinking. Arnold is constantly the thinker and the critic. And the thinking is never "pure," though sometimes he tries to make it appear so by calling it the "disinterested" exercise of "culture": the thinking is always applied or designed for application. If this is true, any conflict that exists is a trivial one, the conflict, with a conclusion immensely foregone, between the author of, say, "The forsaken merman" and the author of *Culture and anarchy*.

<sup>1</sup> Mr. Brown prompts me to speak personally by his mentioning my lecture, "Arnold: critic and advocate."

Mr. Brown pictures the conflict he speaks of as taking place between the artist and the didactic writer. And this blinds him to something in the art of the prose—certainly to the art, as practiced in Arnold's prose, of being offensive. Taking "The forsaken merman" as a work of Arnold the artist, he wishes, as Tennyson did, that Arnold had given us more such poems; or, since Arnold insisted on speaking usually of more urgent matters, that he had made such poems out of them as Browning did. (Mr. Brown here inserts a page of penetrating criticism on *Men and women*.) Mr. Brown, it seems, tends to think that art is the means of producing a beautiful effect, rather than of producing an effect. But Arnold's writing *Culture and anarchy* rather than *Men and women* did not mean that he was any less the artist, but only that in the controversial prose art was engaged to other ends. There is as much art in, say, the attacks Arnold made on contemporary figures as in Browning's meditations on behalf of Cleon or Fra Lippo Lippi; and it is the task of Arnold's critics to delight in it and analyze it. Mr. Brown does not delight in it enough. He is sorry that Arnold attacked so many of his contemporaries. Often Arnold was sorry also—when it was too late: as Mr. Brown shows us here and in his earlier book, personal attacks are sometimes excised from later editions. But, as art, these attacks are masterly, and the critic should rejoice in them as such—as he rejoices in Pope's attack on Sporus.

An interesting matter is raised by Mr. Brown's note on pages 192 f. The note gives an extract from Arnold's letter dated January 8, 1843, to John Duke Coleridge in which he shows pleasure at Coleridge's having read "the sermons." These sermons, which Mr. Brown gives as those of "some cleric," are, almost certainly, the sermons of Arnold's father, of whom he has just been speaking and who had recently died. They are certainly the sermons of a schoolmaster, since Arnold contrasts their audience of boys with Newman's audience at St. Mary's and the consequence of this on the nature of their contents:

You cannot expect that very detailed and complete controversial sermons, going at once to the root of all the subjects in dispute, should be preached to a congregation of boys. It would be

very unfit that they should. The peculiar nature of Newman's congregation gives him, I think, a great advantage, in enabling him to state his views and to dwell on them, in all their completeness. But I speak on these matters with a consciousness of much ignorance.<sup>2</sup>

The matter is of some interest (I should say of crucial interest to the critic of Arnold), since Arnold declares that he finds it "perfectly possible to admire . . . both" these sermons and those of Newman.<sup>3</sup>

The reference to Newman in this letter prompts me to add that some of the inconsistencies that Mr. Brown finds in Arnold do not surprise anyone who has studied the writings of Newman. In particular, Arnold learned much of his manner of conducting controversy from Newman. If Mr. Brown is disturbed by Arnold's attacks on contemporaries, he would be less so if he thought for a moment not only of Kingsley's attack on Newman but of Newman's reply.

GEOFFREY TILLOTSON

University of London  
Birkbeck College

<sup>2</sup> *Life and correspondence of John Duke Lord Coleridge*, written and edited by E. H. Coleridge (1904), I, 123.

<sup>3</sup> If this ascription is right, it is in the teeth of the bibliographical reference that Arnold provides. Referring to "the most beautiful of all" the sermons, he refers to it as the "last sermon but two in the last volume preached on Whitsunday." The only edition of Arnold's sermons before 1843 would seem to be that in three volumes printed, respectively, in 1829, 1832, and 1834, but in this edition the only sermon marked as preached on Whitsunday is the last but one in the first volume. It is just possible that the transcriber of the letter to Coleridge misread "first" as "last"—I have come across the reverse of this misreading once before, in R. E. Tickell's *Thomas Tickell* (p. 38; and cf. the manuscript as reproduced opposite)—and that Arnold made the mistake of writing "last but two" instead of "last but one."

## AN ANNOUNCEMENT

The Editors of *Modern Philology* are pleased to welcome *Essays in criticism: A quarterly journal of literary criticism* into the ranks of scholarly periodicals. It is edited by Professor F. W. Bateson and published by Basil Blackwell. Professor A. J. M. Smith, of Michigan State College, is the assistant editor for the United States and Canada, and the Michigan State College Press is the publisher's representative in America. A yearly subscription is \$2.25; single copies cost \$0.60.

## BOOKS RECEIVED

- APPLETON, WILLIAM W. *A cycle of Cathay: The Chinese vogue in England during the seventeenth and eighteenth centuries*. New York: Columbia University Press, 1951. Pp. xii+182.
- BAKER, RICHARD M. *The Drood murder case: Five studies in Dickens's "Edwin Drood"*. Berkeley and Los Angeles: University of California Press, 1951. Pp. x+195.
- BALZAC, HONORÉ DE. *Lettres à sa famille, 1809-1850. Comprenant une série de lettres de Madame de Balzac à son fils*. Publiées avec une introduction et des notes de WALTER SCOTT HASTINGS. Paris: Éditions Albin Michel, [cop. 1950]. Pp. xl+558.
- BANTIÈRE, JEAN, and SCHUTZ, A. H. *Biographies des troubadours*. Toulouse: Édouard Privat; Paris: Marcel Didier, 1950. Pp. xxxii+451.
- BENNETT, EMMETT L., JR. *The Pylos tablets: A preliminary transcription*. With a foreword by CARL W. BLEGEN. Princeton, N.J.: Princeton University Press, for the University of Cincinnati, 1951. Pp. xii+117.
- BJERSBY, BIRGIT. *The interpretation of the Cuchulain legend in the works of W. B. Yeats*. ("Upsala Irish studies.") Upsala: A.-B. Lundequistska Bokhandeln; Copenhagen: Ejnar Munksgaard; Dublin: Hodges, Figgis & Co., [1950]. Pp. 189.
- The bookman's glossary*. 3d ed. rev. and enl. New York: R. R. Bowker Co., [1951]. Pp. viii+198.
- Boswell's "Life of Johnson," together with Boswell's "Journal of a tour to the Hebrides" and Johnson's "Diary of a journey into North Wales," Vol. V: "The tour of the Hebrides" and "The journey into North Wales"; Vol. VI: Index, table of anonymous persons, bibliography, errata. Edited by GEORGE BIRKBECK HILL. Rev. and enl. ed. by L. F. POWELL. Pp. xxiv+595; viii+484. Oxford: Clarendon Press, 1950.
- Canadian diaries and autobiographies*. Compiled by WILLIAM MATTHEWS. Berkeley and Los Angeles: University of California Press, 1950. Pp. [v]+[136].
- Selected poems of John Clare*. Edited with an introduction by GEOFFREY GRIGSON. ("The muses' library.") Cambridge: Harvard University Press, [1951]. Pp. viii+246.
- COHEN, MARCEL. *Le Langage: Structure et évolution*. Paris: Éditions sociales, [cop. 1950]. Pp. 144.
- DOCKHORN, KLAUS. *Der deutsche Historismus in England: Ein Beitrag zur englischen Geistesgeschichte des 19. Jahrhunderts*. Göttingen: Vandenhoeck & Ruprecht; Baltimore: Johns Hopkins Press, 1950. Pp. 230.
- DUTL, ALFRED. *Der Kosmos eines Ketzers: Die religiöse Bedeutung des Evolutionsgedankens bei Bernard Shaw*. Zurich: Artemis, [cop. 1950]. Pp. 141.
- Essays critical and historical dedicated to Lily B. Campbell*. By MEMBERS OF THE DEPARTMENTS OF ENGLISH, UNIVERSITY OF CALIFORNIA. Berkeley and Los Angeles: University of California Press, 1950. Pp. ix+286.
- FORD, NEWELL F. *The prefigurative imagination of John Keats: A study of the beauty-truth identification and its implications*. ("Stanford University publications, university series, language and literature," Vol. IX, No. 2.) Stanford, Calif.: Stanford University Press; London: Geoffrey Cumberlege, Oxford University Press, 1951. Pp. 168.
- FRICKER, ROBERT. *Kontrast und Polarität in den Charakterbildern Shakespeares*. ("Swiss studies in English," Vol. XXII.) Bern: A. Francke, 1951. Pp. 275.
- FRIEDMANN, RUDOLPH. *Kierkegaard*. [Norfolk, Conn.]: New Directions, [1950]. Pp. 68.
- GOETHE, JOHANN WOLFGANG. *Die Faustdichtungen: Urfaust, Faust ein Fragment, Faust eine Tragödie, Paralipomena, Goethe über Faust*. Zurich: Artemis, [1950]. Pp. 836.
- . *Schriften zur Literatur*. Zurich: Artemis, [1950]. Pp. 1158.
- Goethe bicentennial studies by members of the faculty of Indiana University*. Edited by H. J. MEESSEN. ("Indiana University publications, humanities series," No. 22.) Bloomington: Indiana University, 1950. Pp. [x]+325.
- HAMMOND, JOHN HAYES. *Francisco Santos' indebtedness to Gracian*. ("Hispanic studies," Vol. I.) [Austin]: University of Texas Press, 1950. Pp. iii+102.
- HARLOW, VIRGINIA. *Thomas Sergeant Perry: A biography and letters to Perry from William, Henry, and Garth Wilkinson James*. Durham,

- N.C.: Duke University Press, 1950. Pp. xi + 394.
- HATCHER, ANNA GRANVILLE. *Modern English word-formation and neo-Latin: A study of the origins of English (French, Italian, German) copulative compounds*. Baltimore: Johns Hopkins Press, 1951. Pp. ix + 226.
- HEFFNER, R.-M. S. *General phonetics*. With a foreword by W. F. TWADDELL. Madison: University of Wisconsin Press, 1949. Pp. xvii + 253.
- Three Icelandic sagas: Gunnlaugs saga ormsstungu*, translated by M. H. SCARGILL; *Bandamanna saga*, *Droplaugarsona saga*, translated by MARGARET SCHLAUCH. Princeton, N.J.: Princeton University Press, for the American-Scandinavian Foundation, 1950. Pp. [iv] + 150.
- ISSLER, ANNE ROLLER. *Our mountain hermitage: Silverado and Robert Louis Stevenson*. Stanford, Calif.: Stanford University Press, [1950]. Pp. xiii + 138.
- JONES, ARTHUR E., JR. *Darwinism and its relationship to realism and naturalism in American fiction, 1860 to 1900*. ("Drew University studies," No. 1.) Madison, N.J.: Drew University Bulletin, December, 1950. Pp. 21.
- JONES, DANIEL. *The pronunciation of English*. 3d ed. entirely rev. Cambridge: At the University Press, 1950. Pp. xx + 206.
- Ben Jonson*, Vol. IX: *An historical survey of the text, the stage history of the plays, commentary on the plays*; Vol. X: *Play commentary, masque commentary*. Edited by C. H. HERFORD and PERCY and EVELYN SIMPSON. Pp. xvi + 732; xii + 710. Oxford: Clarendon Press, 1950.
- JOOS, MARTIN, and WHITESELL, FREDERICK R. *Middle High German courtly reader*. [Madison]: University of Wisconsin Press, 1951. Pp. [iv] + 361.
- JOST, KARL. *Wulfstanstudien*. ("Swiss studies in English," Vol. XXIII.) Bern: A. Francke, 1950. Pp. 271.
- W. P. Ker, 1855-1923: *A bibliography*. By J. H. P. PAFFORD. London: University of London Press, 1950. Pp. 72.
- LEBÈGUE, RAYMOND. *Ronsard l'homme et l'œuvre*. ("Connaissance des lettres," No. 29.) Paris: Boivin, [cop. 1950]. Pp. 175.
- LEWIS, ARCHIBALD R. *Naval power and trade in the Mediterranean A.D. 600-1100*. Princeton, N.J.: Princeton University Press, 1951. Pp. xii + 271.
- LÜDEKE, H. *The "Democracy" of Henry Adams and other essays*. ("Swiss studies in English," Vol. XXIV.) Bern: A. Francke, 1950. Pp. 149.
- LUNDKVIST, KARL-GUNNAR. *Studies on the local sense of the prepositions "in," "at," "on," and "to" in Modern English*. ("Lund studies in English," Vol. XX.) Lund: C. W. K. Gleerup; Copenhagen: Ejnar Munksgaard, [1950]. Pp. 428.
- MAY, GEORGES. *Quatre visages de Denis Diderot*. ("Éditions contemporaines.") [Paris]: Boivin, [cop. 1951]. Pp. 209.
- METFORD, J. C. J. *British contributions to Spanish and Spanish-American studies*. London, New York, and Toronto: Longmans, Green & Co., for the British Council, [1950]. Pp. 86.
- MILES, JOSEPHINE. *The primary language of poetry in the 1740's and 1840's*. ("University of California publications in English," Vol. XIX, No. 2, pp. 161-382.) Berkeley and Los Angeles: University of California Press, 1950.
- John Stuart Mill's "Philosophy of scientific method"*. Edited with an introduction by ERNEST NAGEL. ("Hafner library of classics," No. 12.) New York: Hafner Publishing Co., 1950. Pp. 1 + 461.
- MORNET, DANIEL. *Rousseau l'homme et l'œuvre*. ("Connaissance des lettres," No. 28.) Paris: Boivin, [cop. 1950]. Pp. 187.
- NEWMARK, MAXIM. *Dictionary of foreign words and phrases. Compiled from English sources and containing foreign words, phrases, mottoes, proverbs, place-names, titles, allusions and abbreviations from the Latin, Greek, French, Italian, Spanish, German, Russian, Hebrew, and other foreign languages, together with English equivalents and definitions and a supplement in Greek orthography*. New York: Philosophical Library, [1950]. Pp. 245.
- Pascal's short life of Christ*. Translated with an introduction by EMILE CAILLIET and JOHN C. BLANKENAGEL. ("Princeton pamphlets," No. 5.) Princeton, N.J.: Princeton Theological Seminary, 1950. Pp. 39.
- PEACOCK, MARKHAM L., JR. *The critical opinions of William Wordsworth*. Baltimore: Johns Hopkins Press, 1950. Pp. xxvi + 469.
- The correspondence of Thomas Percy & Thomas Warton*. Edited by M. G. ROBINSON and LEAH DENNIS. ("The Percy letters," DAVID NICHOL SMITH and CLEANTH BROOKS, general editors.) [Baton Rouge]: Louisiana State University Press, 1951. Pp. xxxii + 189.
- PROUTY, CHARLES T. *The sources of "Much ado about nothing": A critical study, together with the text of Peter Beverley's "Ariadanto and*



- Ieneura*." New Haven: Yale University Press; London: Geoffrey Cumberlege, Oxford University Press, 1950. Pp. vii+142.
- Puritanism and liberty: Being the army debates (1647-9) from the Clarke manuscripts with supplementary documents.* Selected and edited with an introduction by A. S. P. WOODHOUSE. Foreword by A. D. LINDSAY. 2d ed. [Chicago]: University of Chicago Press, [1950]. Pp. 506.
- RAYMOND, WILLIAM O. *The infinite moment and other essays in Robert Browning*. [Toronto]: University of Toronto Press, 1950. Pp. ix+249.
- RHODES, S. A. *Gérard de Nerval, 1808-1855: Poet, traveler, dreamer*. New York: Philosophical Library, [1951]. Pp. xi+416.
- Rochester's poems on several occasions.* Edited by JAMES THORPE. ("Princeton studies in English," No. 30.) Princeton, N.J.: Princeton University Press, 1950. Pp. xxxviii+196.
- ROMERA-NAVARRO, M. *Estudios sobre Gracián*. ("Hispanic studies," Vol. II.) [Austin]: University of Texas Press, 1950. Pp. v+146.
- SIMON, JEAN. *Le Roman américain au x<sup>e</sup> siècle*. ("Connaissance des lettres," No. 27.) Paris: Boivin, [cop. 1950]. Pp. 200.
- A list of the published writings of Percy Simpson*. Oxford: Clarendon Press, 1950. Pp. 29.
- THOMAS, MARY EDITH. *Medieval skepticism and Chaucer*. New York: William-Frederick Press, 1950. Pp. [vi]+184.
- THURESSON, BERTIL. *Middle English occupational terms*. ("Lund studies in English," Vol. XIX.) Lund: C. W. K. Gleerup; Copenhagen: Ejnar Munksgaard, [1950]. Pp. 285.
- The romance of Tristram & Ysolt by Thomas of Britain*. Translated from the Old French and Old Norse by ROGER SHERMAN LOOMIS. New rev. ed. New York: Columbia University Press, 1951. Pp. xxxiii+293.
- Tulane studies in English*, Vol. II. New Orleans: Tulane University, 1950. Pp. 182.
- WILLIAMS, HARRY F. (comp.). *An index of mediaeval studies published in Festschriften, 1865-1946. With special reference to Romanic material*. Berkeley and Los Angeles: University of California Press, 1951. Pp. x+165.

cle.  
ris:

on.

und  
ess,  
nal  
(X.)  
nar

s of  
and  
few  
sity

ns:

of  
ten,  
mic  
ver-